

# THE ATHENÆUM

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No. 3627.

SATURDAY, MAY 1, 1897.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## ROYAL INSTITUTION OF GREAT BRITAIN,

Albemarle-street, Piccadilly, W.  
The Rev. J. P. MAHAFFY, D.D., Professor of Ancient History in the University of Dublin, will THIS DAY (SATURDAY), May 1, at 3 o'clock, begin a COURSE OF THREE LECTURES on 'The Greek Theatre according to Recent Discoveries'.  
Subscription to this Course, Half-a-Guinea; to all the Courses in the season, Two Guineas.

The ANNUAL MEETING of the Members of the Royal Institution will be held THIS DAY (SATURDAY), May 1, at 5 o'clock.

## ZOOLOGICAL SOCIETY OF LONDON.—A

Course of TEN POPULAR LECTURES on BIRDS will be delivered in the Lecture-Room, in the Society's Gardens, Regent's Park, on THURSDAYS, at 5 p.m., commencing May 6, by Mr. F. E. BEDDARD, M.A., F.R.S., Professor to the Society.  
Tickets for the whole Course, including entrance to the Gardens, 10s. each; or 1s. each Lecture, not including entrance, to be obtained at the Society's Office, 3, Hanover-square, W. Fellows admitted free.

## ROYAL ACADEMY OF ARTS.—THE EXHIBITION

will be OPEN on MONDAY, May 3.—Admission (from 8 a.m. to 7 p.m., except on the First Day, when it opens at 10), 1s. Catalogues, 1s. and 1s. 6d. Season Tickets, 5s.

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The Conference will be held (by the kind permission of the Right Hon. the Lord Mayor and Corporation) in the COUNCIL CHAMBER, GUILDHALL, LONDON, on JULY 13, 14, 15, and 16, 1897, and will be attended by the representatives of the principal libraries throughout the world. Papers will be read on appropriate subjects, and some time will be devoted to open discussion. All persons interested in the extension of the library movement or in the management of libraries are cordially invited to join the Conference. The Lord Mayor has invited the members of the Conference to a Conversation in the Mansion House on the evening of July 13.

Offers of Papers should be sent to the Hon. Secretary of the Papers Committee, J. D. Snow, Esq., Clerkwell Public Library, E.C. 4. An Exhibition of Library Appliances will be an important feature of the Conference. Intending exhibitors should communicate with the Hon. Secretary of the Exhibition Committee, THOMAS MASON, Esq., 115, St. Martin's-lane, W.C. The Subscription, One Guinea, entitles Members to receive the Transactions and other Publications gratis, and to attend all meetings and social gatherings. Applications for membership should be sent at once to the Hon. SECRETARY.

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All particulars regarding the Professorship can be obtained from the Treasurer of the Academy, at the Academy House, 19, Dawson-street, Dublin.

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SATURDAY, MAY 1, 1897.

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LITERATURE

*The Royal Navy: a History from the Earliest Times to the Present.* By William Laird Clowes, assisted by Sir Clements Markham, Capt. A. T. Mahan, Mr. H. W. Wilson, Mr. Theodore Roosevelt, Mr. E. Fraser, &c. Vol. I. (Sampson Low & Co.)

A COMPREHENSIVE history of the English navy has long been wanted. Those that we possess are as bad as is easily possible: clumsy as to form, untrustworthy as to fact, unscientific and ignorant as to deduction. It is thus scarcely curious that in a country like this, of which the navy is the life, there should be such general ignorance of everything connected with it. It is only within the last few years that the writings of Capt. Mahan have informed our reading public that the work of a navy is not only to fight and win great battles, but also, and perhaps even primarily, to ensure that no battles shall be fought; that in war the slow, unmarked, grinding power of a fleet is tremendous; and that to any country with a large seaboard, but more especially to an island such as this, a strong navy is the truest defence. People have talked about the glories of the Nile and Trafalgar without in the least understanding what was the military, or even the political, importance of those battles, and still more without really knowing that they were parts of a glorious sequence dating back to the reign of Henry III., or even earlier. But for the want we have spoken of, this would be astounding. A year ago Dr. Miller Maguire, speaking at the Royal United Service Institution, said that, at school or at college, he had been "obliged to learn off by heart all the little nautical incidents of the Peloponnesian war and to study the tactics and carrying power of the vessels of the Carthaginians and Romans, while no one ever dreamt of telling him anything about Hawke, or Boscawen, or Collingwood, or our other naval heroes"; and the experience of Dr. Maguire is that of perhaps every other schoolboy in the United Kingdom. How can it have been otherwise? There has not been any book, technical or not technical, which could supply

such information as was wanted. Mr. Clowes has rightly said:—

"Our greater historians deal very sparingly with those subjects. Many of them seem to have been deterred by an exaggerated estimate of the attendant difficulties, or by an impression that naval history is far too technical to be understood by lay people. Others have altogether failed to awaken to the importance of the matter, and have, by that very failure, convicted themselves of incompetence. As for the popular historians, the compilers of school histories, text-books, and such like, they have for the most part, and, indeed, almost without exception, bungled, where they have not shamefully scamped, the facts of our naval story."

If the great writers, the men of original research, miss the importance of the facts or do not understand them, they do not relate them; the compilers of text-books necessarily follow their lead; and thus it is that the one feature of our history for the last three centuries which distinctly differentiates it from that of all other nations is silently ignored in our schools, in our universities, and in our ordinary habits of thought. This is illustrated by the nonsense which is so often talked about colonization. Nothing, in fact, is more common than to hear or read in our daily paper that the English have a peculiar genius for colonization which is entirely wanting in the French, as is shown by the failure, wholly or in part, of all French colonies, whilst English colonies have taken root and have flourished in every quarter of the globe. And so we expand our chests, and thank God that we are not as other men are, and that we can accommodate ourselves to the conditions of other climes or to association with other races—a thing which the French have never been able to do: all which is utterly contrary to the teachings of history. The French have repeatedly proved themselves admirable colonists—active, hardy, and ingenious, with a singular aptitude for winning the affection of savage tribes. In Canada, in Nova Scotia—the Acadie of the poet; in Martinique, in Mauritius, they flourished exceedingly. They failed because in time of war France was unable to protect them; they succumbed to England's sea power.

Similarly it is a commonplace of histories and text-books to speak of the wise policy of the great Pitt in sending out the expedition against Quebec in 1759, and of the gallantry and death of Wolfe on the Heights of Abraham, winning Canada to the empire with his life's blood; but no book thinks it necessary to point out that the achievement of Wolfe and the success of the expedition were but illustrations of sea power; that without the fleet in the St. Lawrence Wolfe and his little band of soldiers could not have got near Quebec; that without the fleets off Brest and Toulon they could not have crossed the Atlantic, or, having crossed, have escaped annihilation by the forces of France. Who ever speaks of Saunders, or Hawke, or Osborn, or Boscawen in connexion with the conquest of Canada? And yet it is not too much to say that, from the matter-of-fact point of view, each one of these had immeasurably more to do with it than the heroic Wolfe. Or to speak of our reverses, how many readers have understood, how many schoolboys have been taught, that the independence of our North American colonies

was won from us, not by the continental armies under Washington or Gates, but by the French fleets under D'Orville and De Grasse? If they have heard of De Grasse at all, it is as the man who was defeated by Rodney, not as the man who defeated Graves and enforced the surrender of Yorktown.

It would be easy to pile up instance on instance of this ignorance, this misunderstanding of the work and power of the navy, but these are sufficient for our present purpose. The schoolboys are not taught and the men do not understand, because teachers and text-books are alike ignorant, because there has been no book or series of books putting the matter forward in clear and intelligible language. It is to fill this void in our literature that Mr. Laird Clowes has undertaken this history, of which the first volume is now before us. Whether he is well advised in including the story of "Voyages and Discoveries," or the discussion of old legends and myths, time and future volumes must show. At present it seems decidedly doubtful; for these stories and legends—the myth of Madoc, for instance, and the early Welsh settlers in America—interesting as they are, are in no sense naval history, and still less history of the royal navy. Even the later voyages, ably treated by Sir Clements Markham, scarcely come under that head; and there is surely enough of the history proper to fill the volumes to which Mr. Clowes has limited himself.

In the present volume all that relates to the navy and to naval history is from the pen of Mr. Clowes himself; in later volumes we are to have contributions from Mr. Fraser, Capt. Mahan, Mr. Theodore Roosevelt, and Mr. H. W. Wilson. Of these Mr. Wilson, who is favourably known by his 'Ironclads in Action,' published two years ago, has also contributed the chapters on the old voyages and myths in the present volume. He has much in his favour: zeal, energy, and an easy style—too easy sometimes, as when he is tempted to invent a verb "to pilgrimage"; but there is a possible danger of his writing from undigested knowledge, and suggesting that he has got his subject up for the occasion. Mr. Fraser, on the other hand, is known to have been working at naval history—and more especially at the history of our ships—for several years, but he has as yet published nothing except in periodicals or newspapers. Of Capt. Mahan it is unnecessary to speak, and it is reasonable to expect from him a chapter on the War of American Independence which will be most valuable, most important. Of Mr. Roosevelt we must speak more doubtfully. His 'Naval War of 1812' is an admirable little book as far as it goes, but it does not go far enough, and leaves the reader to suppose that the war was a mere series of frigate actions, in several of which the ships of the United States obtained signal successes, sufficient to bring the mother country to her knees. Of the pressure which the English navy brought to bear on the States he seems to have had no conception when that book was written, though it may be hoped that a study of Capt. Mahan's 'Influence of Sea Power' has, by this time, given him a fuller insight into the conditions of the war and its results.

Mr. Clowes appears to have reserved for himself the important and interesting period from 1660 to 1763, as well as the Revolutionary and Napoleonic war, and much may be hoped from his labours. At the same time it is difficult to avoid a feeling that— notwithstanding the urgent need for it—the present work is a little premature. It is not for one man, or even for three or four men, as a preparation for a work nominally so ambitious, to carry out all the original research which is needed—needed because it has never yet been made. To translate the archaic or slovenly periods of Lediard and Beatson into late nineteenth century English is not what is wanted. Lediard and Beatson's works are crowded with inaccuracies and blunders; and really great care will be necessary if the writers would avoid cunningly laid traps. But this work of original research has now been seriously undertaken by the Navy Records Society. Of the value of its work Mr. Clowes's first volume supplies sufficient proof. His chapter on the campaign of 1588 would certainly have been very different from what it is, had he not had at hand the collection of State Papers relating to it, which the Society published two or three years ago. The want of similar help is plainly noticeable in the chapters which deal with the events of the Spanish war previous or subsequent to 1588. Similarly, the treatment of the wars with France in 1512-13 and again in 1545 is far from exhaustive, and in this sense is immature. The Navy Records Society is still young; when it has been in existence a score of years, several problems in our history which at present are quite dark may, it is to be hoped, be clear in the light of day. Even for the earlier chapters much original research has to be made before the organization of the navy can be really understood. Mr. Oppenheim has lately done something towards expounding this, but much more work is called for in the same direction.

As to the early history of our ships in action, our scanty materials can hardly be extended. There appears to be nothing official; and the monkish chroniclers, who wrote without understanding—ignorant, almost, whether a ship was a four-legged beast or not—have often written amazing nonsense, which a modern author is apt to feel bound to repeat, because it is told in evident good faith. Still, we think discretion might be used. It was scarcely necessary for Mr. Clowes to repeat the fable that, in the battle of Sluys, Edward manœuvred "to avoid having to fight with the sun in his eyes." A reference to the map, even to the little one he has printed on p. 252, must have shown him that, as the French fleet lay along the coast, Edward's movement towards the north or north-east would not give him the advantage of the sun when he attacked "soon after the hour of noon"; and this consideration might have led him to ask, "What, then, was the meaning of Edward's manœuvre?" and to pause before he condemned Edward as showing no tactical ability. It seems to us, on the contrary, that this movement may have marked a tactical ability then very rare—may, in fact, have led the way to an overwhelming attack on the enemy's right wing, the understand-

ing of which would be far beyond the grasp of the chroniclers.

This and such like points are, however, minutiae which we do not now care to insist on. Whatever may be the future of the book, it can scarcely help being far, very far indeed, in advance of anything we now have, and may—we trust will—lead to that study of our naval history which has been so sadly neglected. One thing, though, is much against its success. The form of the book is excessively cumbersome. "A big book is a big evil"; and this is a very big book, and, what is worse, is a very heavy one. It measures 10½ in. by 8 in., is 2 in. thick, and weighs close on 6 lb. avoirdupois. To hold it in the hand whilst reading is absolutely impossible, and many persons strongly object to read with the book lying on the table. We regret, and shall continue to regret, that instead of this one big heavy volume the matter was not put into two of moderate size. For this convenience we would gladly have sacrificed the pictures and the leaded shiny paper.

*Europe in the Middle Age.* By O. J. Thatcher, Ph.D., and Ferdinand Schwill, Ph.D. (Murray.)

It is rather the fashion nowadays in England to despise the study in outline of a broad sweep of history and to extol the advantages of concentrating the attention of the student upon a limited period, read in greater detail. Yet it seems a doubtful policy to advise the student who knows nothing of the general course of history to limit himself to a century or so, studied in absolute isolation from what has happened earlier or later. One result of this dislike of "smattering" is that in this age of multiplied "outlines" there is no English text-book which presents the general course of mediæval history in a fashion sufficiently clear, scholarly, and distinct to suit the needs of students of university standing. There are, therefore, reasons for giving a cordial welcome to this attempt from America to supply a want long felt in places where history is studied in a broad spirit. In many ways the book of Drs. Thatcher and Schwill will be a useful addition to our library of text-books. It is of moderate compass, is clearly written, is fairly well brought up to date, contains hardly any really serious mistakes, and is sufficiently free from fads and bias. Moreover, the facts selected for narration are carefully chosen, due proportion is as a rule preserved, and the arrangement, though not altogether satisfactory, is carefully thought out and scrupulously maintained from cover to cover. But though it will serve usefully till a more masterly book appears, it has grave limitations. Its writers, we should be inclined to conjecture, are young American teachers of history, educated or inspired in Germany, and the book is certainly very American and very German. Though the volume bears Mr. Murray's name as publisher, the American spelling and the absence of any printer's name suggest that the sheets have come from over the Atlantic. Side by side with American affectations like "honor," we have an affectation of extreme Germanism when Charlemagne is called "Karl"

and his son "Ludwig." Indeed, the perversion with which proper names are spelt all over the book is one of the smaller reasons why it is not completely satisfactory. We have "Karl the Great" and "Charles the Bald." We have "Chlodowig," "Ludwig the Pious," and "Louis d'Outremer." We have "Hugo Capet" and "Jeanne d'Arc." St. Bernard is always, or nearly always, "Bernhard," while Bernard, grandson of Charlemagne, is always "Bernard." Malcolm Canmore's wife is strangely styled "Marguerite." Such points suggest carelessness, eccentricity, or want of clearness on the part of the writers. But of more serious moment are the general flatness in the style, the want of anything striking or illuminating about it, the occasional tendency to obscure big issues by some want of emphasis in dealing with the important points.

The general arrangement of the book involves a good deal of repetition. If you reserve your general account of Mohammedanism until you come to the Crusades, you are likely to confuse the reader by telling something about the Mohammedan conquest of Spain when treating of the West Goths, and rather slurring over the conquest of Sicily by the Normans from the Saracens. But as the writers tell us that these points are partly settled by the needs of American colleges, we ought not, perhaps, to press them too hard. More serious still is the tendency towards carelessness in details, the worst examples of which are further complicated by confused methods of expression. It is perplexing, when we find a perfectly good account of the rise of universities in the twelfth century towards the end of the book, to be told quite at the beginning, concerning the schools of the early empire, "The greatest university of the world was at this period at Athens. Its professors were wholly pagan." Again, our authors speak of the Mohammedan "universities of Bagdad, Cairo, and Cordova," and tell us how Gerbert was a student of a Moorish university in Spain. We should like to know what period is referred to as that "when in Europe the practice of medicine was forbidden by the Church" (p. 359). The ecclesiastical history is unsympathetically told, and not without mistakes. The history of the monastic orders is poor and meagre; the account of the Italian Renaissance is a great deal better. Yet Savonarola, the "Dominican monk," has (quite wrongly, we think) "rightly been called a precursor of Protestantism" (p. 482). Lanfranc (p. 205) was hardly founder of the abbey of Bec. We do not understand what is meant when our authors say (p. 240) that Gregory II. exacted from St. Boniface "the same oath of obedience that he required of the titular bishops of Rome (Sabino, Porto, Ostia, &c.)," or when they tell us on p. 538 that Wyclif "attacked the authority of the Pope and the doctrine of transubstantiation; later even the mass." Yet elsewhere they describe correctly the position of the suburban cardinal bishops, though they nowhere explain how Wyclif distinguished his attack on the mass from his attack on the doctrine that underlay the mass. On p. 156 the counts



of Poitou and Poitiers are referred to as if they were different people; and it will be news to students of French history that Toulouse embraced among other districts the territories of Poitou, Saintonge, Toulon, and Auvergne (p. 501). The numerous maps are clear and useful up to a certain point. The index is perfunctory, and not always accurate. But though the book's lack of striking power makes more regrettable the carelessness that has not corrected such small matters as we have noticed, we still think that it may make a useful text-book.

*The Flourishing of Romance and Rise of Allegory.* By Prof. Saintsbury. (Blackwood & Sons.)

CLOSE upon the heels of Prof. Ker's 'Epic and Romance' comes—as Matthew Arnold would have put it—another professor, Prof. Saintsbury's book dealing with almost the same subject; the one a Scot professing in England, the other a Southron professing in Edinburgh. National vanities ought to be safe into whichever hand the palm be given, for the honours of birth are balanced by the glory of selection. But, truth to say, a comparison of the books is hardly necessary, and it would scarcely be fair to the former of the two. There must be shortcomings in every treatise on so wide a subject as the history of European literature during any age, and we were not able to pass Prof. Ker's volume without indicating its chief source of weakness. But it is in every respect an original and striking book. The reader feels all the time not only that the author knows his authorities, as knowledge goes (in examinations and so forth), but that he has lived with them; that the standpoint from which he studies and speaks is one to which he has slowly attained, and by his own exertions. Prof. Saintsbury's book is one of a series—one, shall we say? of the never-ending series of series. A number of writers are to combine and make out of their united selves a new and better Hallam. The intention is commendable. Hallam was a judicious and a learned writer not devoid of many merits of style. But such a subject as Middle Age literature was one of the last he ought to have chosen to deal with, and without doubt he more than any one else is responsible for the sad neglect of this great field—we say not so much of study as of enjoyment—among average educated Englishmen to-day.

Whatever may be the advantages of dividing an important work into fragments and entrusting it to different hands, such a practice does not favour marked originality of treatment. A man with colleagues is hampered by a sense of his obligations to them—moreso, perhaps, by that of his obligations to himself. The feeling is sure to show itself in the dread of criticism; and as criticism nowadays fastens almost always upon questions of fact, that amounts to an inordinate desire to be accurate and complete. The effect of this preoccupation is decidedly visible in Prof. Saintsbury's book. We hasten to say that much of his anxiety is unnecessary. So far as knowledge goes, he is eminently fitted to perform the main part of the task he has

undertaken; none more so. And through his pages occur excellent fragments of criticism which show that he too has lived with and made his own the literatures with which he is chiefly concerned. His remarks, for instance, about the influence of the Latin hymn in moulding the prosody of Europe, and, again, as a supplement to this, his view of the origin of prosody in middle and modern English verse, are excellent and excellently true. The little fragment of criticism which he devotes to the *Chansons de Geste* is irreproachable; no reasonable fault can be found with the citations, such as there are, throughout the volume. But, alas! such plums as these are few and far between. Even passages which one might controvert did space admit—passages which are of the nature of criticism—are rare. Prof. Saintsbury's habitual attitude face to face with his public seems rather to be that of an undergraduate face to face with an examiner: his one great preoccupation is to show how much he knows. Pages follow pages, and contain nothing which (though no doubt due to direct study on the author's part) might not as well have been got from prefaces or summaries. Even when that cannot be said, can these synopses serve to implant in the reader a taste for Middle Age literature, and will they not rather repel him therefrom? Granting, for example, that in the case of so important and widely influential a poem as the 'Roman d'Alixandre' it were necessary, instead of trying to impart some conception of it as a thing of literature, to furnish a tedious brief summary of its mere story, what end can be served by discussing seriatim the variants of the English version after this manner?—

"After a geographical prologue, the story of Nectanabus, 'Neptanabus,' is opened, and his determination to revenge himself on Philip of Macedon explained by the fact of that king having headed the combination against Egypt. The design on Olympias and its success are very fully expounded. Nectanabus tells the queen in his first interview with her, 'A high master in Egypt I was,' and almost eight hundred lines carry us to the death of Nectanabus and the breaking of Bursifal (Bucephalus) by the Prince." And so on. Altogether this second summary covers two pages. It is *à propos* of the 'Alixandre,' be it said, that we come across the only example of what we should call conspicuously bad criticism in our author: the statement that the fighting in these poems is *not quite so good* as that in the *Chansons de Geste*. We should say, on the contrary, that if the best *Chansons* were picked out there would, in truth, be no comparison.

Not content with an undue preoccupation to display his knowledge, Prof. Saintsbury does what is not permitted to the undergraduate: he frequently *speaks* of it. It is twenty years since he began to read the *Chansons de Geste*, and since that time he has been reading masses of other literature from other times, nations, and languages. If he treats the French literature of his period as supreme in importance over the others, this is due to no desire to speak of what he has known "pretty thoroughly, long, and at first hand" in preference to what he knows "less thoroughly, less of old, and in parts at second hand." Surely, allowing for a certain

modest and otiose "pretty," this sentence means that there are no parts of the French literature of his period that our author does not know at first hand. Yet let those who know something of the Middle Age French epic and romance literature—the million or half million verses of the *Chansons de Geste*, the vast romantic poems of the 'Alixandre' and 'Tale of Troy' type, the twenty-four thousand or so of verses of the 'Roman de la Rose,' and so forth—reflect what that means, in addition to the masses of other literature. Prof. Saintsbury admits, indeed, that "so far as MSS. go"—and only so far, we assume—he does not pretend to vie with Paulin Paris or Sir Frederic Madden in knowledge of the romances of the Arthurian cycle. But as he has just before told us that these two specialists excelled all others in their acquaintance with that branch of literature, it will be seen that this note of modesty is not excessive. There was no reason to protest so much. Prof. Saintsbury is, as we said at starting, more than adequately equipped for the task he undertook, and if his object had been to present the reader with a sort of handbook—something which would enable a so-called student to get up seeming knowledge of the subject—it would have been very well accomplished. There is only one part of the book which can be described as bad: that which treats of Icelandic literature, with the groundless comparison which is suggested between that and the Provençal, and reminds us of Macaulay's most rhetorical extravagances. Truth to tell, the Sagas have nothing whatever to do in this galley, and to try to make them march in line with the romances of the Middle Ages inclines one to fancy that, however much he has read, Prof. Saintsbury has never quite entered into the spirit of the latter.

But if the object of the book, as one would have supposed, was to inspire an interest in Middle Age European literature, then one must, alas! confess it to have conspicuously failed; and one more failure of this sort is little short of a tragedy. It would have been possible, throwing aside pedantry, even in the narrow compass of four hundred pages, to have given some impression of the rise of the second order of poetry in Europe, of the lighter, more graceful, more artistic, less serious verse which superseded that more narrow, more serious, and more epic kind which is represented in England by the Anglo-Saxon poetry, in France by the older examples (which were doubtless represented by the original forms) of the *Chansons de Geste*. The first order was national, the second order was European. But (though this sounds a paradox, it is true) Europe in the real Middle Ages, that is from the beginning of the Crusades to the fourteenth century, was almost one nation. The wars of Europe, when the Crusades were over, were in character baronial, not national wars. And it was out of—not the quiet so much as the monotony of life, which such a state of things engendered, that the graceful, unreal, international romance arose. It is a great subject that might have been treated greatly.

*Heroes of the Nations.—Robert the Bruce and the Struggle for Scottish Independence.* By Sir Herbert Maxwell, Bart., M.P. (Putnam's Sons.)

In this new biography Sir Herbert Maxwell had a great, perhaps his greatest opportunity. The origins of the Bruce family have been exhaustively explored; substantial monographs on King Robert have been written by Kerr, Tytler, and Burns; Bannockburn itself has been made the theme of a long essay by White; so that the ground was well prepared for a modern study incorporating the old and new material for a revised appreciation of the man, the soldier, and the king. The present writer in his early chapters shows that a Scotsman, rationally patriotic, can still do justice to Edward I., perhaps overdoing it when he overlooks Hill Burton's acute inference of an objection by the community to the claim of paramountcy, and passes so lightly over the real oppression and probable after-purpose in the treatment which drove Balliol into revolt. He has the courage to make the suggestion—which we prefer to leave severely to himself—that it is highly probable that Wallace in 1296, before he emerged as the leader of Scotland, was a thief by habit and repute. Some views of evidence are strange. Exact parity of reasoning from mere coincidence of name would conduce to the "highly probable" opinion that he was likewise a litigant in Cumberland, worsted in a plea of novel disseisin (Bain, vol. ii. pp. 150, 191). The great cause of national weakness in 1296, in the aloofness of the Bruce interest from that of the reigning house, is clearly brought out. The evasion of homage to Balliol might have been mentioned; as might the substituted homage with which the young Earl of Carrick began his fateful public career.

This new estimate of that career opens with a succinct reference to authorities, and an appraisement of Barbour and the chronicles, English and Scottish. Great care has been taken, we are assured, to avoid the assertion of circumstances which there is no means of verifying. In this sketch of the historical sources one literary verdict we feel bound to traverse. It is (p. 6) that Barbour in his well-known blunder confusing the competitor, his son, and his grandson "deliberately and consciously perpetrated the fabrication." This would be a hard and cruel saying, were it not grotesque to visit thus harshly the intelligible error of rolling into one three contemporary gentlemen of the same name—not thereby, be it noted, tainting the compound person as a common thief. In the Scottish list of authors one misses most the miscellaneous but indispensable Bower, to whom, were there nothing else, are owing many pages of Bruciana, not wholly unprofitable, including Baston the captive Carmelite's rueful but sonorous lines on Bannockburn, as well as the snatches of song by Bernard, Abbot of Arbroath, on the same topic. Bower's mention of the bombard at Bannockburn is one of the tit-bits Sir Herbert has lost. In the English list one misses also the 'Vita Edwardi Secundi' (not the 'Vita et Mors'), containing one of the earliest and best accounts of the battle.

Absent, too, is any mention of the collections of charters granted by King Robert—an omission the more singular as the forfeitures so fully represented in them form an invaluable check upon the historians, and bear closely upon the progress of the war of freedom, the punishment of deserters, the reward of the loyal, and the general royal policy. It may be possible to discuss a king's life without looking at his charters, but the experiment is dangerous; charters are often extremely awkward. For instance, when Sir Herbert, vouching Barbour as his author, narrates (p. 196) how the Scots, at the capture of Edinburgh Castle in 1313, slew Sir Peter de Lubaud, it is disconcerting to find charters repeatedly suggesting that Sir Peter came to his end by sentence of treason. And as the 'Scalacronica' says he was taken prisoner at Edinburgh and turned Scot, but being held suspect came to grief as a traitor, it sends one to verify the citation from Barbour, and to discover that Lubaud, so far from being slain, is recorded to have "become the king's man."

Before taking up seriously Sir Herbert's personal, military, and political characterization of his hero, we note a few points, partly slips, partly of that category which the introduction formally eschews. The pedigree of the Bruce family (p. 18) is not in conformity with the latest genealogical research as represented in Mr. William Brown's most able pamphlet 'The Brus Cenotaph.' On p. 21 for the year 1205 read 1295. What authority is there for styling (p. 27) Prince David in 1107 a king? Was Ailred of Rievaulx known as of Durham? How can the words "congrua deliberatione prehabita" bear translation (p. 58) as an affected hesitation? On p. 83 by "thirteenth century" we presume the fifteenth is meant. The alleged extension of Wallace's siege into a blockade of Carlisle (p. 99) far into 1298—"from November, 1297, till September 8th, 1298"—rests upon an indubitable scribal error of "Septembris" for *Decembris*, 1297, in the Bishop's account (Raine, 155; Stevenson, ii. 424), as is arithmetically proved by computing the days. Fordun, cited as stating (p. 128) that the fugitive Bruce in 1306 had his horse's shoes reversed, says no such thing. Is there any better authority for "I'll mak siccar" than there is for the unfortunate spider which the introduction brings to a discredited end? Matthew of Westminster as a person (p. 140) has, for critical uses, ceased to exist, yielding up his historical place to the 'Flores Historiarum.' King Robert is said to have been born at Turnberry. If this is not one of those things there is no means of verifying, then Lochmaben and other places may go weep. A fourteenth century Englishman asserted he was born in Essex. For "Coudraye" (p. 208) read Courtray. "Tue dez launcez" (p. 208) does not mean "impaled on two pikes." For 1390 (p. 185) read 1309; for 800 marks (p. 227) read 600; for "garth" (p. 230) in the sense of sanctuary read "gyrth." The date "on Jan. 10th" (p. 233) is not the equivalent of "infra octavum Epiphanie." The appellation of Archibald the Grim (p. 364) appears and is glossed in Bower. For "Sir Humphrey" (p. 353) read Sir Henry. We are not sure that Kirkcudbright (p. 350) was a royal burgh before 1329, although Sir

Herbert now says it was so in 1327. The misfortunes of the small boy Prince David (p. 296) are curiously mentioned by Galfridus le Baker and the chronicler of Lanercost. The oft-quoted description by Froissart of the Scottish manner of war ought no longer to be styled his; it is (with modifications which are not improvements) from the 'Vrayes Chroniques' of Jehan le Bel, a partaker in the campaign of 1327, and therefore a far better witness than Froissart. To him also belongs Bruce's famous deathbed speech committing his heart to Douglas on its crusading mission.

Turning from these trifles to Sir Herbert's account of Bruce as warrior, it goes without saying that Bannockburn was the central fact of his destiny. There were many preludes, and to the pages concerning these we must first have regard for evidence of tactics and for illustrations of historical method. Starting with Bruce in Glentool, we observe that the map (suggested, we presume, by one of Mr. Joseph Bain's prefaces) is a very free rendering indeed of the localizations in the records. That might pass, however; but in describing Clifford's attempted surprise of the king (p. 160) Sir Herbert's imagination flies so far ahead of all sober authority that the panting critic toils after him in vain. It makes really a fine story—every locality sharply defined; horses left at Borgan on the Cree; the Englishmen, dismounted, marching six miles to the Steps of Trool. They enter "the jaws of the trap," for far up Craigmin there sounds the royal bugle, the hillmen spring forth, stones and arrows fly and boulders crash, and the English host is shattered. Now for almost all these details Barbour's word is invoked unwarrantably. He neither names nor in any specific manner indicates Borgan, Craigmin, or the Steps of Trool; the bugle is mute, the stones and boulders are still. The one dramatic incident really given is of Bruce himself shooting the foremost Englishman in the throop, and that Sir Herbert has evidently considered too barbarous to insert.

Another battle is that of Loudon Hill in 1307, important towards an understanding of Bannockburn, for its trenches at the wings to prevent flanking and secure successive lines of defence are of high significance. Sir Herbert describes the fight as begun by the English archers, whose attack was frustrated by the Scots lying down in the first ditch; the cavalry then advanced, but the Scots speared the horses in the bowels and were victorious. To all which the objection is that the authority for the encounter tells of no archers, of no lying down in the trench, and of no special spearing of horse.

When we reach Bannockburn our complaint is not so much that the authentic texts are amplified with the same exuberance as at Glentool and Loudon Hill, as that eclectic personal inferences are on system affirmed as facts, and that the chronicles have not been mastered, some, perhaps, not read. The 'Vita Edwardi,' for example, has not been used, although it is in several senses a primary authority, and incidentally has the oldest and by far the most reasonable version of Bruce's tilt with Sir Henry de Bohun. The day before the battle, says this chronicle—written, Bishop Stubbs thinks, about 1325—Sir Henry was with



some Welsh foot pursuing some Scottish stragglers into the Park, when suddenly Bruce dashed out upon him, and before he could turn his horse to flee from the multitude of Scots, Bruce had broken his head with his axe. Sir Herbert rehearses Barbour's classic version, written in 1375; but when the choice lies between him and the historian of 1325, and the earlier narrative is the more probable, who can hesitate to prefer it?

The great problems of the plan of the battle would demand more space than we can spare. Sir Herbert's categorical affirmations make him far from helpful as a guide through the conflict of chronicle; his version fails to reconcile itself even with the authorities on which he lays most stress. The 'Scalacronica'—which, being from a soldier's standpoint, he rightly emphasizes—is quite distinct in its assertions: (1) that the body of the English army left the road through the wood or Park altogether, and lay encamped in the carse "across the Bannock" (*oultre Bannockburn*)—a feature of vital influence not to be lightly set aside; (2) that Bruce's battle was not defensive, as Sir Herbert decides to make it, but offensive; and (3) that the suddenness of the Scottish charge counted for much in the victory. These things may or may not be true, but they are of prime rank as military evidence alongside of the 'Vita Edwardi,' which tells that the Scots attacked. As in the general plan, so in other circumstances of description, the cardinal defect is the failure to fuse the whole available information, to test and weigh it, and to present it so as to distinguish betwixt eclectic inferences and matters of fact. Galfridus le Baker, an author with pronounced military instincts, has not been consulted at all; yet he has a most important passage on the position of the English archers. Sir Herbert sagely says that King Robert perhaps would have served out liquor to his men "if he had possessed the means"! Perhaps? Well, there is positive chronicle that he did cheer his men with bread and wine. The use of caltrops, we are told (p. 203), is not mentioned by earlier writers than Buchanan. But is Sir Herbert aware that the trustees of the Smith Institute at Stirling possess at least one caltrop, "found while draining the field of Bannockburn"? The employment of something of the sort, whether of iron or of wood, is to be inferred from Baston:—

*Machina plena malis pedibus formatur equinis.*

Brucian warfare, if carefully examined, must be of great use towards conclusions on the co-ordination of archery, horse, and mounted infantry, in search of which Mr. Oman's studies have been so suggestively directed. 'Gud King Robert's Testament,' or code of general tactics, might well have been registered by any biographer approaching him on his warlike side. We are sorry that the consideration of the king behind the general—the internal and constitutional aspect of the war—has been so neglected. The very Parliament of 1314 which consolidated the national victory by sweeping forfeitures of those who stood against the king's peace and faith passes unnoticed. The political machinery by which the ascendancy, once gained, was maintained and the dynasty secured, could only have been

traced through the charters, which have been left unstudied. The numerous photographic pictures of landscapes, castles, and abbeys are veritable blinks of old Scotland. The book is dedicated to the Prince of Wales, Bruce's successor in the earldom of Carrick.

#### NEW NOVELS.

*The Pilgrimage of the Ben Beriah.* By Charlotte M. Yonge. (Macmillan & Co.)

"I ONCE did hitch the syntax into verse," says Browning, or rather Calverley for him. Miss Yonge has accomplished the almost equivalent feat of "hitching" the Pentateuch into a story. This is a kind of exercise which easily may lead, and in some hands has led, to results offensive enough to the reader of any taste, to say nothing of reverence. ("Your conduct," said a late head of a college to an undergraduate who had misbehaved in chapel, "is what a Christian would call profane, and a gentleman vulgar.") But, on the other hand, if well managed, it may serve to put readers, young readers especially, in a better position for appreciating a narrative of which the marvellous dramatic qualities have been somewhat obscured by its sacred character, and kept in the background, from motives of which we would speak with all respect, by those who would most have enjoined its study on spiritual grounds. Miss Yonge, as it appears to us, has been remarkably successful. Of course, to the attentive and cultivated reader the story can never appeal so forcibly in any other as it does in its familiar form. "There was a great cry in Egypt; for there was not a house where there was not one dead"; there is a knell in the very rhythm of the words, and it is no improvement to say: "From beyond, lower down the river, there was an ineffably awful sound swelling the air, one universal voice of horror and lamentation from thousands, absolutely thousands of voices, came rolling along the stream." But the average reader of Exodus, it may be feared, is not always attentive or cultivated, and a little extra emphasis will, perhaps, help him to see more in the simpler words than he did at first. Similarly, it is no bad thing to have little indications of character developed. Korah, Joshua, Caleb, are, after all, not only "people in the Bible," but human beings who must have made such and such an impression upon those with whom they were in daily intercourse. In some cases we get hints of what their contemporaries thought of them and other personages; and a little expansion of such hints can hardly give offence to any one if judiciously done, and may help some of slower wits to see further into the story than they had done before. The "Ben Beriah" (should it not be "Beni"?), are, we may mention, a section of the tribe of Ephraim, descended from the patriarch's youngest son Beriah, whose name will be found duly recorded in Chronicles, whence, indeed, several of the persons who occur in the story have been disinterred. Miss Yonge has used her documents very skilfully.

*Elementary Jane.* By Richard Pryce. (Hutchinson & Co.)

'ELEMENTARY JANE' is a curious, rather touching, and, we should imagine, faithful

study of a society with which the average novel-reader has little direct acquaintance, familiar though he, like every one else, is with the names, and indeed with the persons, of many of its members. The people who dash of an evening in what they call "bro'hams" from one "Theatre of Varieties" to another, doing "turns" at each, probably give as much entertainment, of a not very highly refined order, to their fellow creatures as any class in the community. They form, however, very much of a separate caste, having, it would seem, its own code of morals and etiquette, somewhat laxer, perhaps, than that recognized by the more *rangés* classes, but far more strictly adhered to. In this odd society Mr. Pryce places his heroine, the orphan daughter of a stage carpenter, who, on her mother's death, seeks a living in the walk of life suggested to her by early reminiscence. She is a simple, naïve girl, extremely matter of fact; perfectly aware of the conditions under which most of her colleagues live, and neither shocked nor allured by them. Two men come into her life: one of a high type, the other somewhat lower than common-place. Of course, she chooses the wrong one, and suffers for it; though the reader is left with a hope that better things may be in store for her. The merit of the book is not, however, in the story, but, as we have said, in the picture of life. Mr. Pryce is "objective" to the backbone. He is of the school of Dickens, and we do not know that there is a better. And he renders the conversation of the class from which music-hall "artists" are mainly drawn, and in which they find their most permanent patrons, with a perfectly horrible fidelity.

*Essentially Human.* By Annie Thomas (Mrs. Pender Cudlip). (White & Co.)

WHICH of Mrs. Cudlip's characters is "essentially human" the reader may be puzzled to say; but he will have no difficulty in deciding that all are essentially vulgar. The book has no points to recommend it. The story—of a clever young man who loves and is loved by a girl somewhat above himself in social position, with Philistine relations—is as old as any, and is not made either more original or more agreeable by the addition of an unrequited passion for the hero cherished by an elderly and affected widow. The author is good enough to speak in terms of approval of Miss Austen's novels—"polished social cameos," she calls them. It may be feared that this is only conventional admiration; for no one who intelligently appreciated 'Emma' would ever give to the world such an unreal and ill-bred picture of social life as 'Essentially Human.'

*Sweet Irish Eyes.* By Edith E. Cuthell. (Skeffington & Son.)

THE owner of the Irish eyes, Eila Ravensheuch, is a nice bright, loyal, high-spirited girl of the old simple pattern which knew neither nerves nor introspection. Her breezy youth is the best thing in this light and chatty story, "published by kind permission of the proprietors of the *Lady*," in which learned periodical Eila and her two lovers—the virtuous cowboy Bob and the wicked barrister Warleigh—were first in-

roduced to the world. Bob and Warleigh are cousins dependent on the will of a gouty uncle, who is also of the good old simple school. Bob offends this ruler of their destinies, goes out West, turns cowboy, and comes back to England with Col. Cody's Wild West show; and he and his love and his uncle all chance to meet in the Earl's Court arena, he as a performer, they as passengers in the Wild West coach. There are, of course, other thrilling incidents no more and no less probable, for the course of true love cannot run smooth in novels. But it all comes right in the end, and if we have not quite believed in all the singular coincidences which constitute the story, we have enjoyed the light-hearted, easy telling of this artless tale of youth and love.

*Life Again, Love Again.* By V. Munro Ferguson. (Hurst & Blackett.)

THE author appears to have written other novels, though the hand of the amateur is conspicuous in the present story. The poet hero, who takes himself and his emotions so solemnly, is, perhaps, not more tedious than are many of his compeers in real life; but there is too much of him. Nevertheless, Mark Kendal inspires great devotion in two feminine hearts, and is the cause of much discomfort to both until the elder nobly "stood up and prepared to face the future without him"! After which the enthusiastic Zoe has the field to herself. The smart, worldly woman who ought to afford a welcome relief to all the *Herz und Schmerz* elements of the tale is too often simply vulgar and silly without being amusing. Occasionally, however, Mrs. Ruthven does manage to be cheerful and sprightly without drawbacks, and then she is welcome indeed in a world of bathos.

*Cousin Jem.* By L. Higgin. (Hurst & Blackett.)

IT is difficult to express satisfaction with L. Higgin's story, though it is a painstaking and laborious performance. The *dramatis personæ* are unduly numerous, and there is a frequent lack of clearness in the narrative. The moral of the story is, however, good, and there is nothing to prevent it from being appreciated in the schoolroom. We must take exception to such a sentence as "James Beaumont had gone down to Buckinghamshire to interview the Chace," and we do not know why the book is described by the writer as "a sepiæ sketch."

*As a Roaring Lion.* By Richard Penderel. (Skeffington & Son.)

IN this stout, closely printed volume, which deals with the history of a twice-forged will, Mr. Penderel has introduced deeds of infamy sufficient to have provided material for at least two more novels. His extravagance extends also to the *dramatis personæ*, for, if by the "Roaring Lion" he means the villain, there are quite three or four of these "rampageous" beasts, and heroes and heroines to match. The action is carried on in several places simultaneously, and the reader must have a clear head and a persevering temperament who can thread his way successfully through the complicated meshes of deceit, crime, and disorder until the happy termination is reached,

the many pairs of virtuous lovers happily united, and the evildoers put to confusion. There is, moreover, a weary iteration of insignificant detail and commonplace reflection. Mr. Penderel paints the lily and adorns the rose in a manner that interferes seriously with the individuality of the characters and the real ingenuity of the plot.

#### MILITARY LITERATURE.

REPRINTS of contributions to various magazines, the papers in *Camps, Quarters, and Casual Places*, by Mr. Archibald Forbes (Macmillan & Co.), are worth reading. Some of them, indeed, deserve attentive study. Before passing to these more solid papers, we would touch on one contribution, entitled 'My Native Salmon River,' as it incidentally deals with the late Lord Saltoun. Mr. Forbes gives, however, a wrong impression of this gallant Guardsman, as from his article one would imagine that Lord Saltoun fought the whole day at Hougomont, and that to him the successful defence of that important post was mainly due. As a matter of fact he, with the two light companies of the 1st Guards, rejoined the brigade a little before 4 P.M. Bismarck Mr. Forbes admires unfeignedly from a purely mental point of view, but from a moral standpoint he condemns him unsparingly, and furnishes ample reason for his severe remarks. The great Chancellor was, like his master, utterly unscrupulous, without the redeeming virtue of the latter—a certain amount of humanity in the concrete:—

"I do not suppose, if he had had a free hand, that Bismarck would have exhibited the courage of his opinions; but if his sentiments as expressed count for anything he would have seen the methods of warfare in the Dark Ages reverted to. 'Prisoners! more prisoners!' he once exclaimed at Versailles, after one of Prince Frederick Charles's victories in the Loire country—'What the devil do we want with prisoners? Why don't they make a battue of them?' His motto, especially as regarded *Francs-tireurs*, was 'No quarter,' forgetful of the swarms of free companions and volunteer bands whose gallant services in Prussia's War of Liberation are commemorated to this day in song and story. It was told him that among the French prisoners taken at Le Bourget were a number of *Francs-tireurs*—by the way, they were the volunteers of the *Le Presse* and wore a uniform. 'That they should ever take *Francs-tireurs* prisoners!' roared Bismarck in disgust. 'They ought to have shot them down by files!' Again, when it was reported that Garibaldi with his 13,000 'free companions' had been taken prisoners, the Chancellor exclaimed, 'Thirteen thousand *Francs-tireurs*, who are not even Frenchmen, made prisoners! Why on earth were they not shot?' And when he heard that Voigts Rhetz, having experienced some resistance from the inhabitants of the open town of Tours, had shelled it into submission, Bismarck waxed wrath because the General had ceased firing when the white flag went up. 'I would have gone on,' said he, 'throwing shells into the town till they sent me out 400 hostages.' The simple truth is that in spite of his long pedigree and good blood Bismarck was not quite a gentleman in our sense of the word; and as this accounts for his ferocious bluster and truculent bloodthirsty utterances when he was in power in the war time, so it was the key-note to his more recent undignified attitude and howls of querulous impatience of his altered situation."

'A Version of Balacava' is a valuable contribution to military criticism. It is based on the history of the part taken in the battle by C Battery, A Brigade, R.H.A., as related by the chronicler of its deeds, and shows that in several respects Kinglake was in error. It would, however, take up too much space to do more than mention the article with approval. The most valuable and interesting portion of this collection of fugitive papers is one on 'The Warfare of the Future,' an able contribution to the controversy between the partisans of the defensive and the supporters of the offensive; but its nature prevents us from examining it here. One or two points, however, deserve touching on. Mr. Forbes shows that illusions exist as to the extraordinary rapidity of certain modern campaigns. The Franco-German war lasted six and

a half months. Napoleon's campaign against Austria aided by Russia in 1805, counting from the date on which the Rhine was crossed, lasted two and a quarter months. Again, the Russians have a good reputation for marching; yet, notwithstanding modern improvements, which are all in favour of speed, the Russians in 1828 excelled in rapidity their successors in 1877-8. Diebitsch took three and a half months to march from the Danube to a point halfway between Adrianople and Constantinople. The Russians in 1877-8 spent eight months on the march from the Danube to the Sea of Marmora. Similar striking contrasts may be drawn between our own operations in the smooth-bore and breech-loading rifle periods. Mr. Forbes also maintains that "the comparative feebleness of contemporary warfare is perhaps exceptionally manifest in relation to the reduction of fortresses," and criticizes with great acumen the merits of such places of defence *versus* entrenched camps; but to deal even cursorily with that matter would require considerable space.

Prof. Baden-Powell, of Oxford, seems to have left behind him a horde of sons who all travel and write, while most of them fight, in the army, the marine, or the House of Commons. To distinguish the one from the other is difficult, especially as several of them appear from time to time to direct the affairs of the African continent, from various points of vantage. Messrs. Methuen & Co. publish *The Matabele Campaign, 1896*, by Col. R. S. S. Baden-Powell, 13th Hussars, which is an admirable book of adventure, suitable for boys, soldiers, and the general reader. Col. Baden-Powell writes in a lively, simple fashion that makes his readers like him, and, incidentally, throws much light on the problems of native wars and on the future of Charterland. It becomes clear, after reading his book, why Col. Baden-Powell should be sent for when there is work to be done of the kind which he seems both to enjoy and understand.

#### SCOTTISH STORIES.

*Spindles and Oars.* By Annie E. Holdsworth. (Ward, Lock & Co.)—There appears to be no diminution as yet in the output of "kailyard" literature. Those who can face the dialect and enjoy the abounding sentiment of this style of romance will certainly approve of 'Spindles and Oars.' In a series of anecdotal sketches, all more or less connected with one another, the author relates the simple annals, not of Thrums, but of Skyrle, a village composed of "a handful of fishermen's cottages, and a cluster of mills on the brae above them"—hence the title. To the reader from the cold world outside the kailyard the distinguishing characteristic of Skyrle, and of some kindred places also, appears to be the extraordinary and quite hysterical emotion excited on every conceivable occasion by the sight of an ordinary domestic baby, any one's baby, anywhere and anyhow. In every-day life the sight of a normal infant does not, under ordinary circumstances, prove strongly agitating, more especially when the said apparition is itself calm and self-possessed. However, things are evidently different in Skyrle and elsewhere in the same region. All the episodes are pretty; they are not strong, but they are not often silly.

"There's cauld kail in Aberdeen," as we know on the highest authority. But we fear that upon the "general reader" Mr. J. MacKinnon's *Braefoot Sketches* (Alexander Gardner) will have the effect of *crambe repetita*, or "cauld kail het again." We cannot recommend to any one but an expert a book which contains a large number of such dialogues as this:—

"'Wangie's richt stoerchery.'  
"Ay, he'll niver gie ye a bit o' naething.'  
"A'll watch him again. A'll seen be gettin' a penny fae my father.'  
"A'm gettin' a penny on Setturday.'  
"Fa fae?  
"Fae oor Geordie.  
"Ha! Ha!"



"O, bit a' l' a' l'!"  
 "Fat for daein'?"  
 "Never ye ound fat for daein'!"  
 "O, A kent ye wisna gettin' t'!"  
 "Bit A am sot gettin' t'." Surely A ken better gin you.  
 "It's a' lees, it's a' lees, it's a' lees. Haud yer tongue."  
 "No, A'll nae haud my tongue. Fat div ye—"  
 "Fa's gyan owre tae the smiddy?"  
 "Me." "An' me." "An' me."

*Ohe, jam satis.* Yet the connoisseur in dialect will find notable provender in this book. Among other things that Gaelic element which Aberdonians so despise, though it lingered as the language of corners of the land "where Gaudie rins" at the beginning of last century, is much in evidence in occasional words and phrases.

ANTIQUARIAN LITERATURE.

*Acts of the Privy Council.*—Vol. XIII. 1581-1582. (Stationery Office.)—This volume, which covers the period from March, 1581, to June, 1582, is primarily of interest for its entries bearing on the religious question. The editor, Mr. Dasent, in his introduction, has well brought out the distinction, so essential to remember, between the treatment of the Jesuits and others engaged in an active campaign against the queen and that of the "recusants," unable, on conscientious grounds, to accept the change of religion. Even in the case of the arch-offender Campion, executed for high treason—not, Elizabeth tried to assert, for his religion—those who had harboured and associated with him were, though diligently hunted out, "released by the Star Chamber without further punishment on confessing their fault and promising conformity for the future." The extensive and authentic information in these pages on the actual treatment of recusants enables the editor to challenge with success the highly coloured statements on the subject in the Spanish ambassador's correspondence. At the same time, the language employed renders it evident that, if those who refused to conform were often lightly treated compared with the Protestants on the Continent, or in England under Queen Mary, it was not from any hesitation on points of doctrine. "Poperie and Massing" are the terms which the Council applies to their offence; and a Jesuit is described as, by God's grace, converted "from that sink of error and false doctrine of the Pope unto the true knowledge of the Gospel of Christ." The aim of the Government, as described by itself, was "the advancement of Christian religion and the suppression of Popery"; to say Mass rendered a priest liable to imprisonment; "Massing stuff," when seized, was ordered to be "defaced," and "Popish trash" was searched for with the utmost diligence; the Mass had become "the Communion," and Sunday "the Sabbath day." It is utterly impossible to explain away the denunciation of "vestementes and such lyke tromperie for Massing," the search in Lord Southampton's house for "ornamentes for Massinge," or the furious description, as "odious and unsufferable slaunders" calling for "sharp and severe punishment," of the rumours that Mass was said daily in the queen's chapel. But while we welcome this explicit evidence, it is a pity that the editor again speaks of "the Established Church," a loose anachronism. In spite of the space devoted in the preface to France, Ireland, and Scotland, it cannot be said that this volume throws fresh light on their affairs. It is rather on commerce and on the internal condition of England and Wales that its information is of value. In addition to the entries relating to foreign trade, suggestive of the energy with which it was now being developed, there are allusions to the new industries growing up at home in the hands of alien immigrants. Glass works are being set up, and the making of cloth, silk, and velvet is increasing in importance. The jealousy which the foreign refugees excited is well seen in the complaints aroused by their

important colony at Sandwich, a lengthy document in which the Council settles the controversy, restricting them to fishing and the manufacture of "bayes, sayes, tapestry, and lace." One of the most interesting records in these pages, as the editor observes, is that of the submission of Arthur Hall, imprisoned in the Tower for contempt of the House of Commons. The Council's activity is so miscellaneous that only the actual perusal of its Acts can give an idea of its wide range. We must again question the editor's inferences from the Councilors' attendances as here recorded. It is certain, for instance, from other sources, that the Lord Chancellor attended the Council, January 31st, 1582, although his name is here omitted.

*Acts of the Privy Council.*—Vol. XIV. 1586-1587. (Stationery Office.)—A gap of nearly four years severs the Acts in this volume from those contained in the last. In February, 1586, the Council Register recommences, and this instalment of Mr. Dasent's work covers fourteen months from that date. For political history these pages contain as little as before of interest or value, but they afford a good deal of curious and miscellaneous information. We have glimpses in them of the eager enterprise in foreign parts that distinguished Englishmen at the time. The merchants trading to "Barbary" and to Russia are mentioned, while the Turkey Company is requested to dispatch a hundred Turkish galley slaves, captured from the Spaniards in the West Indies by Drake, to the "Grand Seigneur" as a means of securing his favour and possibly the liberation of Christian captives. The active intervention of the Council in home trade and manufacture is seen in its efforts to encourage employment for the working classes in the clothing industry, to favour the extension of arable land, and, while forbidding the growth of wool, to promote that of flax and hemp with a view to shipping. There seems some reason to suspect that both from Holland and from England cordage and other materials for the fleet that Philip was forming found their way to Spain. Among the now obsolete industries one recognizes the Sussex ironworks with their ordnance cast for the queen and conveyed with difficulty to the coast for transport to London; also the "making of carsey." Both "carsey" and "wool" ought to have been indexed, and so should the "refugees," "Flemings," or "strangers," whom the Council, in accordance with its settled policy, had to protect in their industry at Canterbury, though in London and at Sandwich and Maidstone those who were not attached to any church or congregation were warned to leave the realm. Among the most curious entries are those relating to the enlistment of "scatchmen or stiltmen" in Lincolnshire for service in the Low Countries, to Lord Stafford's extraordinary claim to arrest the Mayor of Bristol and his brother as his bondmen or "villeins regardant," and the Council's instructions to the Archbishop of Canterbury to stop the sale of the supplement to Holinshed's 'Chronicles,' which contained matter distasteful to "the King of Scottes" and other dangerously recent history. The increase of building round London which marked the time is complained of as trespassing on the shooting-grounds, and some painful entries remind us that the Tower rack was frequently in use for inquiry by torture. As we have had to criticize rather severely some previous volumes of this series, it is a pleasure to be able to say that the present one shows marked improvement. The place-names are identified in most cases, though Rivenhall, Essex, lurks undetected in "Ravenhawe," and Norbury, the ancient seat of the Fitzherberts, is not in Derbyshire, but in Staffordshire, whatever the 'Register' may say. Lord Shrewsbury is stated by the editor to have "become Earl Marshal" since 1582, though he obtained that office, we believe, in 1572.

*Pleadings and Depositions in the Duchy Court of Lancaster.* By Henry Fishwick. Vol. I. (Lancashire and Cheshire Record Society.)—The selections which Col. Fishwick has here made from pleadings in the Duchy Court between 1 Henry VII. and 23 Henry VIII. possess considerable interest. In addition to the information they afford on local topography and genealogy, the fact that English replaced Latin in the proceedings of the Court has preserved for us several curious words and phrases, while we catch some vivid glimpses of the life and manners of the people. Rent collectors have "right straitly escaped away to their grete daunger" from Henry Farington, gentleman, and his friends, armed with bows and arrows. The keeper of Lancaster Gaol reports a gathering of three hundred "riotouse personnes," who had assembled to rescue some prisoners, and who "walked in a garrison and a gret Rowte within the towne of Lancaster" for many hours, being only thwarted in their "mischefauys" purpose by the "durrres of yrne" at the castle. Riots, violence, and oppression are the salient features in these pages. A customary Saturday cockfight, which the Bishop of Ely (1515) attended with other Lancashire gentlemen, is represented as the scene of a regular faction battle; while the parson of Bury, having given offence by his appointment of a parish clerk, finds himself, according to his own account, suddenly set upon by some of his parishioners, who were attending divine service, having "swords, bokelers, schort dagars, and other wepons prevely under there gownes." It was only by retreating to the chancel with a party of supporters that he escaped being "slayne and murderid owt of hand." The whole book may be confidently recommended to students of sixteenth century life. Col. Fishwick seems to have done his work excellently, though we do not like the awkward phrase "the charter of Earl Moreton before he became king." The reader might not discover that this noble was John (not, as it might be, Stephen), Count of Mortain. Miss Fishwick has contributed a copious index.

*The Chiltern Hundreds.* By A. J. Foster. (Virtue & Co.)—It is with the actual district comprised within these three Buckinghamshire Hundreds that the Vicar of Wootton deals in this modest little volume. He gossips pleasantly of the villages, halls, and churches in this picturesque region, telling his readers just enough of their associations and surroundings to interest them in a country the borders of which are familiar to lovers of "the river." An introduction deals briefly but sufficiently with the Parliamentary device of accepting the stewardship of the Hundreds; but the author might well have alluded to the charter of Henry I. to the citizens of London, securing to them their rights of hunting in "Ciltre." And why can the amateur topographer never resist the fatal temptation to explain local names? In this case we are told that Buckingham is probably derived from "book," and means "the Home in the Book or Charter meadow." The author has added some illustrations by himself, several of which have suffered in the process of reproduction. The frontispiece, representing Eton, is pretty enough.

*Select Cases in Chancery, 1364-1471.* By W. P. Baildon. (Selden Society.)—Prof. Maitland has in Mr. Baildon a valued lieutenant and coadjutor who is doing excellent work for the Selden Society. But even the pen of its Literary Director could hardly clothe with general interest the subject of this volume. The development, however, of the Chancellor's jurisdiction is a matter that needed to be further dealt with; and Mr. Baildon has addressed himself to the task. The cleavage of the Chancery from the Council, he holds, becomes distinct towards the close of the fourteenth century; the Chancellor is found under Richard II.

sitting apart from the Council. Still, the differentiation of the courts was not complete till a century later. The cases chiefly dealt with by the Council, from which the Chancellor derived his jurisdiction, were those which could be dealt with at common law, but in which, from various causes, the parties were unable to obtain justice from the courts. Gradually, as the Chancellor's court established its separate existence, it ceased to take cognizance of these cases, obtaining on the other hand a monopoly of the equitable jurisdiction, dealing with cases for which there was no remedy at common law. It must, we apprehend, have been when this work was passing through the press that the editor discovered the date of the very curious alchemy case (already given in Palgrave's book) to be 1337, and considerably earlier, therefore, than what he had supposed to be his earliest case (1364). A full abstract of it will be found in the Calendar of Patent Rolls. Certainly there is in this volume no more curious case than the petition for justice against a surgeon who had failed—by neglect, it was alleged—to treat a broken leg successfully. The petitioner appealed for the evidence of experts ("sufficient surgeons") on the point. As a general impression to be derived from these pages, it is true no doubt, as the editor asserts, that

"the extent to which force of arms was carried in private affairs is truly astounding. Every man seems to have appealed to his friends and neighbours to help him *vi et armis*, and to have set at defiance the laws of the realm, if not with impunity, at any rate regardless of consequences."

But, surely, the allegations of violence by the petitioners need to be somewhat discounted. The Wars of the Roses, however, were doubtless conducive to lawlessness. Among the points we have noted in this volume is the appearance of a "Baro de Carrew" in the West Country, 1412. This is one of the very few styles of the kind, and is little, if at all, known. Mr. Baildon's "apparatus" is as admirable as we expect in the Selden publications. Foot-notes and index alike are a model of scholarly care. In this respect and in that of the "get-up" of their volumes no learned body does better than the Selden Society.

*Year-Books 16 Edward III.* Part I. (Stationery Office).—Mr. Pike resumes in this volume, after a considerable interval, the well-known series of year-books, which are now, we learn from these pages, to be supplemented by a calendar bringing to light the principal contents of those "Placita de Banco" to which they relate. A feature of these year-books which is greatly to be commended is the table of contents prefixed to the introduction. For the want of such a table, the valuable introductions to the volumes, for instance, edited by Dr. Stubbs are virtually a sealed book. Mr. Pike's favourite method is to select some case in his text and devote the bulk of his introduction to a treatise upon it. However valuable that treatise may be, the result is scarcely favourable to a rapid publication of the text. In this volume of nearly 440 pages, we have about 140 of text, the same amount of translation, and 78 of introduction. In this case no fewer than 70 pages are devoted to a study on the origin and development of the municipal liberties of Wells, on the ground that a case here recorded elaborates in greater detail than has yet been done elsewhere the story of the revocation of Edward III.'s charter to the burgesses. If this idea really justifies a dissertation on their struggles for liberty during four hundred years, Mr. Pike has doubtless added a valuable chapter to the history of boroughs under mesne lords. He is, we think, right in holding that until existing error has been frankly exposed, it is useless to advance correct views. On this principle he quotes—only to dismiss emphatically—Mr. Freeman's observations on the "incorporation" of Wells and the position of its burgesses. It is curiously sig-

nificant that the very ground where the Professor was at his strongest—of which, indeed, he had a kind of monopoly—should have been selected for criticism, first in his lifetime by Mr. Vincent, whose remarkable article on the see of Bath and Wells is now admitted to have proved his case, and here by Mr. Pike in his remarks on the borough. It seems to be established in these pages that the bishop's villeins on his manor of Wells received personally certain liberties in the twelfth century, their advance being crowned by a charter from King John himself, in which these liberties were secured to their "heirs." Under Edward III., a period of agitation against ecclesiastical lords, they succeeded in obtaining from the Crown a charter which recognized their corporate succession, of which, however, they were soon deprived. Under Henry IV. and his grandson their efforts to regain it met with success, but it was not till Queen Elizabeth had been thirty years on the throne that they triumphed at length over all opposition and obtained a true charter of incorporation. Mr. Pike has edited the text of his cases with scholarly care, as usual, and one feels that the year-books are in good hands; but it needs the brilliant style and lucid exposition of Prof. Maitland to make the ordinary comments of a legal antiquary anything but dreary reading at best. The material, however, in such volumes as these will undoubtedly be worked-up to good purpose hereafter.

#### OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes the *Life of Sir Henry Parkes, G.C.M.G.*, by Mr. Charles Lyne. This covers the whole ground, and is from the Australian point of view an important book in history and politics, but, as regards human interest, inferior to the little volume of Parkes's early letters lately reviewed by us. Mr. Lyne has done his work with fairness and with competent skill. His difficulties have been great; Parkes's combination of religious feeling with unscrupulous hard hitting is trying to a biographer. Moreover, the biographer needs a leading idea, and Mr. Lyne has to find it in Australian Federation, to which Parkes decided to devote his later years. But Parkes wrecked the Federal Council by refusing to join a body which might, had he supported it, have been utilized for Federation. When dismissed from the lead of the Freetraders, Parkes said of them in the New South Wales Assembly that they had "cashiered the old captain and elected a pirate in his place"; but Parkes was himself a bit of a pirate, though in his rugged strength he had some real greatness. Although characteristically English and Midland-born, Sir Henry Parkes will live in history as the chief of elective rulers in Australasia down to the present time.

We have received from Messrs. Chapman & Hall the instalment of the "Gadshill" edition of Dickens which contains *Nicholas Nickleby*. This handsome reissue improves as it goes on. The volumes are kept uniform in size, and promise to make a splendid appearance on the library shelf. Mr. Lang's introduction contains much sensible criticism, but he supplies no notes, although certainly he might, we think, have devoted more attention to the facts on which Dotheboys Hall was founded than a few somewhat perfunctory sentences indicate. In doing this he would have followed Sir Walter's example in the prefaces to the *opus magnum*. Dotheboys Hall soon passed into a proverb, it may be observed, and found its way into Macaulay's speeches on the Maynooth Gant.—Volumes twenty-one, containing *The Little Savage*, and twenty-two, containing *Valerie*, which the author left unfinished, have been added to the tasteful edition of Capt. Marryat's novels which Mr. Brimley Johnson has edited and Messrs. Dent have published. Besides, Messrs. Macmillan have in-

cluded in their "Illustrated Standard Novels" *Poor Jack* by Marryat, cleverly illustrated by Mr. Pegram, and prefaced by Mr. Hannay.

MESSRS. DOWNEY & Co.'s reissue of Charles Lever's novels is a worthy rival of the "Gadshill" Dickens. In the handsome clear type provided it is a pleasure to re-read *Charles O'Malley*, and to see again the old illustrations, from the portrait of the Iron Duke which forms the vignette of the first volume onwards. The preface written by Lever at Trieste shortly before his death is well worth perusal.

A NEW edition of Mr. Kipling's admirable *Departmental Ditties*, with indifferent illustrations by Mr. Dudley Cleaver, has reached us from Messrs. Thacker & Co.

THAT modest and useful little volume *Low's Handbook to the Charities of London* has attained its sixtieth year of issue. Mr. Dunville contributes an interesting preface.—*Lean's Royal Navy List* has been sent to us by Messrs. Witherly.

WE have on our table *The Light of Melanesia: a Record of Thirty-five Years' Mission Work in the South Seas*, by H. H. Montgomery, D.D. (S.P.C.K.).—*Indian Sketches and Rambles*, by J. Bowles Daly (Calcutta, Patrick Press).—*The Madeira Islands*, by A. J. D. Biddle (Philadelphia, Drexel, Biddle & Bradley Publishing Co.).—*The Story of the House of Lancaster*, by H. Hartwright (Stock).—*Eras of the Christian Church*, edited by John Fulton: *The Age of the Crusades*, by J. M. Ludlow (Edinburgh, Clark).—*Palgrave's Golden Treasury of Songs and Lyrics*, edited with Notes by W. Bell, Book II. (Macmillan).—*Greek and Roman Mythology*, by K. P. Harrington and H. C. Tolman (New York, Leach & Co.).—*Researches upon the Antiquity of Man in the Delaware Valley*, by H. C. Mercer (Ginn & Co.).—*An Account of the Life and Works of Dr. Robert Watt*, by J. Finlayson, M.D. (Smith & Elder).—*Selections from Steele's Contributions to 'The Tatler'*, with Introduction and Notes by L. E. Steele (Macmillan).—*German Social Democracy, Six Lectures*, by B. Russell (Longmans).—*Warne's Net Profit Tables*, by E. Sims (Warne).—*The Menopause and its Disorders*, by A. D. L. Napier (Scientific Press).—*The Jubilee Book of the Philosophical Institution* (Edinburgh, Institution Rooms, Queen Street).—*The Evolution of the Universe*, by W. W. Howard (Nisbet).—*Winning Whist*, by E. Boardman (Bliss, Sands & Co.).—*Namesakes*, by M. Haycraft (Hogg).—*No. 11, Chesterton Street*, by E. Jameson (S.P.C.K.).—*Hester Lavenham*, by Helen H. Watson (R.T.S.).—*My Book of Heroism* (Arnold).—*The Froggy Fairy Book*, by A. J. D. Biddle (Philadelphia, Drexel, Biddle & Bradley Publishing Co.).—*A Man with Black Eyelashes*, by H. A. Kennedy (Methuen).—*The Lighter Life: Dialogues and Sketches*, by W. Wallace (Macquenn).—*Without Bloodshed*, by H. E. Gorst (Roxburghe Press).—*Secrets of the Courts of Europe*, by Allen Upward (Simpkin).—*The Wheel of Life*, by C. Scott (Greening).—*Two Decades of Song*, by A. C. Shaw (Simpkin).—*Notes on Christian Doctrine*, by Rev. E. Bagshawe, D.D. (Kegan Paul).—*Die Syllogistik des Aristoteles*, by Dr. H. Maier, Part I. (Tübingen, Laupp).—*and Étude Critique du Matérialisme et du Spiritualisme par la Physique Expérimentale*, by Raoul Pictet (Geneva, Georg). Among New Editions we have *Pheasants*, by W. B. Tegetmeier (Cox).—*Modern Painting*, by G. Moore (Scott).—*A Dictionary of the Church of England*, by the Rev. E. L. Cutts (S.P.C.K.).—*Penelope and the Others*, by Amy Walton (Blackie).—*From the Earth to the Moon*, by Jules Verne (Low).—*The Basket of Flowers*, illustrated by A. S. Rankin (S.S.U.).—*The Lincoln Stamp Album and Catalogue* (Lincoln).—*The Sancy May*, by Henry Frith (Blackie).—*The Three Lieutenants*, by W. H. G. Kingston (Griffith & Farran).—*and A Junior Course of Practical Chemistry*, by F. Jones (Macmillan).



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## History and Biography.

Guerne (Vicomte A. de): Les Siècles Morts: L'Orient  
Chrétien, 6fr.  
Lichtenberger (A.): Contes Héroïques, 1789-1795, 3fr.  
Séguir (P. de): Le Royaume de la Rue Saint-Honoré:  
Madame Geoffrin et sa Fille, 7fr. 50.  
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## Geography and Travel.

Marchiennes (O. de C. de): Mes Voyages, 3fr. 50.

## Science.

Delage (Y.) et Hérouard (E.): Traité de Zoologie Concrète:  
Vol. 1, La Cellule et les Protozoaires, 22fr. 50.

## General Literature.

Brettonnière (J. de la): Adolescence, 3fr. 50.  
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de la Vie, 3fr. 50.  
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Mendès (C.): Arc-en-Ciel et Sourcil Rouge, 3fr. 50.  
Rodicannachi (E.): Tolla la Courtisane, Esquisse de la Vie  
privée à Rome en l'an du Jubilé, 1700, 3fr. 50.  
Turique (J. B. de): Comme ils sont tous! 3fr. 50.  
Valdès (A.): La Fille des Grèves, 2fr. 50.  
Vaudère (Jane de la): Les Sataniques, 3fr. 50.

## 'TRAVEL AND BIG GAME.'

I OBSERVE that Mr. H. A. Bryden, who has long "abused the patience" of readers of the *Daily Chronicle*, has now found a fresh mouth-piece for his grievances. His letter appearing in your last issue is a copy of one which has apparently been going "the rounds of the press," one which certainly was published earlier in the week by a daily newspaper. What does it all amount to? Firstly, that this gentleman has written two articles for a newspaper syndicate and parted with the copyright—let us hope, for good consideration. Secondly, that he has no legal right to prevent that syndicate re-printing those articles or selling their rights to another. Thirdly, that the syndicate, not finding two articles by Mr. Bryden a very marketable commodity, very judiciously put them in a bundle with others upon 'Travel and Big Game.' Fourthly, that I was the unhappy person to whom this bundle of articles was consigned at so much per thousand words, mine the privilege of commissioning an artist to make the "stuff" saleable.

The candid reader will perceive that Mr. Bryden passes over his customer the Northern Newspaper Syndicate and endeavours to fasten a quarrel upon me; and if I add, what Mr. Bryden omits to mention, that he has corresponded with me both before and since he began his attack in the press, the candid reader will, no doubt, draw his own conclusions.

I may, perhaps, venture upon one observation of a general character before I close this letter. It is this: When a man writes articles for a living he should learn the conditions that govern those of his class (I have just published two volumes in which thirty-seven authors are thrown together, possibly against their own will—I do not know—but certainly not against the will of the person to whom they sold their work), and the way *not* to obtain any little concession that a publisher may have in his power to grant is to drag his name through every paper that will make its columns an arena for this sort of combat.

GEORGE REDWAY.

## TWO PROTHALAMIA.

Tangley Manor, Guildford, April 26, 1897.

ABSENCE from London and the Easter holiday arrangements have prevented my sooner replying to the letters in the *Athenæum* of April 10th, 17th, and 24th. I read with much interest the letters of the Master of the Temple and Prof. Case on April 10th, with some surprise Prof. Rowley's letter of April 13th, and with a mixture of the two sensations Prof. Hales's letters of April 3rd and 12th, and these appear to materially strengthen the case sought to be put forward by the original article: (1) By showing that, even to so distinguished a scholar as Prof. Rowley, Vallans's beautiful poem was at the date of his first letter entirely unknown, otherwise he never could have been led astray by my unfortunate (but purely accidental) reference to Hatfield instead of Theobalds. (2) Canon Ainger's letter shows that the poem suggested beautiful thoughts and even lines of verse and prose to as great a favourite of English readers as Charles Lamb. Prof. Rowley now tells us that he was misled by the statement that the swans were passing Hatfield when they saw the seat of Cicill. It was a purely accidental misleading. I regret the mistake, which I did not notice till Canon Ainger's letter of the 17th called attention to it. It was a totally unimportant point for any purpose of the subject under discussion. And it will occur to most people as strange that the Professor should have entered into the discussion as seriously as he did without having first read Vallans's poem. It now appears to be conceded both by Prof. Rowley and Prof. Hales that the date of publication of the poem was in fact 1590, and that accordingly it took precedence of Spenser's 'Prothalamion' by six years.

But if Prof. Rowley was careless in writing as he did without having taken the trouble to look at the poem, or even to examine with any care the article itself, which contained indication that the poem was written in the time of Queen Elizabeth, what are we to think of Prof. Hales, who *had* read the poem, and knew it well? How can one possibly account for his having endorsed Prof. Rowley's point as strongly as he did (in the *Athenæum* of April 10th), and suggested, with a great appearance of confidence, that the whole structure of the article was "blown to atoms" by it? To most people it will be plain enough that all through the Professor has acted with exceeding haste—"undue haste" I called it in my reply to his first criticisms.

And this leads me to hope that on a more patient consideration of the whole matter he may be induced to alter, or at any rate modify, his very strongly expressed opinions. Meanwhile, as by his letter of the 17th the Professor puts his final observations on the subject in the form of mere assertion (and that of the "stet pro ratione voluntas" character, rather than argument), and then quietly dismisses me to the Easter holidays with the line,

"Per me licet esse" beato,

I will return this compliment, and think of the Professor enjoying these days of rest also as

Beatus ille qui procul negotiis

Libet jacere modo sub antiqua ilice,  
Modo in tenaci gramine.  
Labuntur alia interim ripis aquæ.  
Queruntur in æquis cymæ,  
Fontesque lymphis obstruunt manantibus  
Somnos quod invitet levis;

or, in the good old English words of 'Piers Plowman'—not impossibly "appropriated" from Horace—

I was wery forwarded: and went me to reste  
Under a brode banke: bi a borne side,  
And as I lay and lene: and loked in the wates,  
I slomberd in a slepyng: it awaked so merye.

Truly the subject of the 'Two Swannes' seems, as the Professor says, to be now well-nigh exhausted, and it will be pleasant to rest a while on the grass, beneath the oak trees, listening to



the songs of the birds, by the murmuring brooks and the streams.

Prof. Case's letter is certainly a valuable addition to the subject under discussion, and for my own part I quite believe that, as he suggests, the two poets were connected—probably friends.

It can be seen from Hearne's notes and the documents he has bound up with Vallans's poem that the poem was probably written at least as early as 1575, though, for reasons explained in Vallans's preface, not published in London till 1590, in which year Spenser was in London publishing the first three books of 'The Faerie Queene.' Now the poets of any considerable note who had at that time written English poetry were exceedingly few—not twenty altogether—but the keenest possible interest was just then beginning to be taken in such work. What more probable than that on the publication of Vallans's poem (or before actual publication) Spenser should at once have seen and read it? From the extracts from Vallans's preface quoted in Prof. Case's letter it seems highly probable that Spenser and Vallans had talked together about the 'Epithalamion Thamesis'—equally probable that the "promise" there referred to was afterwards "performed" by Spenser when, in 1596, he published the fourth book of 'The Faerie Queene,' and described first a long procession, and ultimately a marriage of the rivers, in canto xi., commencing with stanza xx.:

And after him the famous rivers came,  
Which do the earth enrich and beautifie,

down to stanza xlviii.:

And after them the sea nymphs marched all,  
All goodly damsel deckett with long greene haire.

For here the marriage of the Thames and the Medway is thus referred to:—

Soon after whom the lovely bridegroom came,  
The noble Thamais,

who, we are told, was attended by the little rivers, "the pretty pages" who waited on the Thames, and among them the river Lea:—

The wanton Lea, who oft doth lose his way;

and at last appears the bride:—

Then came the bride, the lovely Medua came.

But it is plain that between the 'Epithalamion Thamesis' of Spenser and his 'Prothalamion' there is no manner or kind of resemblance—they are totally different things.

Prof. Case adds that Vallans wrote to imitate and animate Spenser. Exception must be taken to the word "imitate," for Vallans does not, so far as I remember, use it; nor do I believe there is any authority for it at all. The Professor says that I spoil my case by catching at such straws as the words "nurse" and "merrie," and truly, taken by themselves, they are straws. But it can hardly be necessary to repeat that it is the combination of what are called straws—the extraordinary combination—that is relied on in support of the argument (the soundness of which, there is reason to believe, would be freely admitted by ninety-nine unprejudiced people out of a hundred) that Spenser borrowed or took from Vallans both the idea and plan of the 'Prothalamion,' and in some of its best passages, its words.

It is hardly fair that out of the many instances given in the article, just the weakest of what are called the straws should be selected by the professors for criticism. Let them take some five or six of the strongest of these straws and see how the case stands then.

It would be tedious to refer again to all the points of resemblance between Vallans's poem and that of Spenser that were carefully noted in the original article, or to the fact that a very beautiful, and what there is good reason to believe was an absolutely unique form of allegorical poem was produced by Vallans in 1590, and adopted and used by Spenser in 1596. But as an additional instance of the indebtedness of Spenser to Vallans I should like to refer once more to a single line of Vallans's poem, written,

if I am right in the views that have been expressed as to the date of writing, in or before 1575:—

Tuning her lute unto the waters fall,

and compare this with the following lines of Spenser of 1579 and 1596. From 'The Shepherd's Calendar' (April), published in 1579:—

And tuned it unto the waters fall.

From 'The Shepherd's Calendar' (June):—

— where byrds of every kynde  
To the waters fall their tunes attempt right.

From 'The Faerie Queene,' book vi., published in 1596:—

Keeping all noysome things away from it  
And to the waters fall tuning their accents fit.

It is the combination of circumstances that is relied on in support of the argument; isolated facts, such as the use of the words "nurse" and "merrie," are but as links in a chain.

One word about the "garland," and this is Prof. Hales's word, not mine, and where he got it from I do not know. There has been, and is, no desire to take from Spenser as much as a garland, nor anything more than a leaf or two, a bay leaf or a palm. And surely he who has been overwhelmed with garlands—and no English poet has ever more deserved them for the exceeding beauty and sweetness, the melody, and the magnificent construction of his poetry—can well spare these to the less-known, but still eminent poet of his time, not improbably his friend, who seems to have suggested to him at least one very beautiful form of poetry, and beautiful thoughts, and beautiful passages of words; and there the matter must now rest as far as I am concerned.

In the words of Prof. Hales, which I make free to borrow for this purpose, I, too, have but done what I wished to do and it seemed right to do, and I regret exceedingly if there should have been any appearance of friction between the learned professors and me.

WICKHAM FLOWER.

\* \* This discussion must now close.

#### THE INTERNATIONAL LITERARY CONGRESS.

THE Nineteenth Annual Congress of the International Literary and Artistic Association was held at Monaco from April 17th to 24th. The members present were, as usual, for the most part French, consisting to a great extent of members of the Paris bar, but there were also several German, Italian, Belgian, and Dutch members, and two from this country. The Congress was very numerously attended, but unfortunately the results attained were not proportionate to the attendance.

The first paper read was that by M. Jules Lermina on what are called in France the moral rights of the author, as distinguished from his right (known as the pecuniary right) to receive all possible profits from his work. The moral rights, which seem also to be distinct from what we know in this country by the name of copyright, include the right to prevent the publication of his works with alterations to which he has not consented, or of the works of others under his name. The author of the paper went further, and claimed that neither the person to whom a work has been sold nor the heir of the author to whom it has descended ought to be entitled to make any alterations in it. The paper gave rise to considerable discussion of a very lively character. It was ultimately decided that the subject—the consideration of which had arisen out of a paper dealing with the rights of an author's creditors in relation to his unfinished works, which was read last year at the Congress at Berne—should be referred back for further consideration, especially as regards the rights of the author's descendants. This was followed by a paper by M. Eugène Marbeau, president of the Société des Études Historiques, dealing with the right to historical documents. M. Marbeau distinguished between ancient or unknown documents discovered in State archives or public libraries and private documents. The

former, he contended, could not in any way become objects of copyright, while the latter ought not to be published without the consent of the author or (if he be dead) his representatives until after the expiration of fifty years after his death. He was in favour of giving the courts the power of modifying this period in special cases. These proposals also gave rise to considerable discussion. In the end the Congress, while agreeing with the reader of the paper as regards his first class of documents, declined to lay down any principle as to the second, except that they ought not to be published when their publication would entail a violation of confidence.

Another paper of considerable interest was read by M. Victor Souchon, the representative of the French Society of Authors, Composers, and Publishers of Music, and of a newly founded Austro-Hungarian society of a similar kind. This paper dealt mainly with two grievances, the first of which was that of the system of "mention de réserve," by which music can be performed without the author's consent unless he expressly states on every copy of his composition that he reserves the right of public performance. This system, which is that adopted by the Berne Convention, was invented and prevails in England—a fact to which M. Souchon alluded as showing a low state of development as regards musical composition. The results of the system, he said, are that the public prefers not the best music, but that for the use of which it has not to pay, and that composers of music are left at the mercy of their publishers as regards the preservation of their performing rights. His second grievance related to mechanical musical instruments worked by means of a perforated cardboard or sheet of metal, which supplies the place of the score. The final protocol of the Berne Convention expressly declares that the construction of these instruments or of mechanical sheets of music for them is not to be considered as a piracy. The Congress adopted resolutions demanding the suppression of this clause and also of the "mention de réserve." The second part of the paper, which dealt with the attacks directed against the French Society, especially in Switzerland and Belgium, was not received with the same acquiescence, but the Congress ultimately adopted a resolution in favour of the establishment of similar societies. The paper read by M. Taillefer, of the Paris bar, on the position of photographers, who in some countries are not considered to have the same rights as other artists, led to considerable discussion on account of an amendment moved by M. Charles Constant, the representative of a French society of artists, which asserted that photographers ought not to be entitled to refuse to artists the use of photographs made from their pictures for the purpose of reproducing the pictures. The amendment was ultimately lost by a considerable majority, and the Congress voted, as previous congresses have often done before, that the photographer ought to be in the same position as any other artist.

Perhaps the most important votes of the Congress were those relating to journalistic copyright. A joint paper was read by Messrs. Albert Bataille, of the *Figaro*, and Osterrieth on copyright in political articles (the reproduction of which is freely permitted by the copyright laws of some countries) and in news. The Congress arrived at the same conclusion which is embodied in the English law, that no distinction ought to be made between political and other articles. In respect of news, it accepted the formula propounded by the authors of the paper, that the repetition of news should only be actionable when it takes the shape of "unfair competition"; in other words, when it shows an intention to profit by appropriating the labours of others.

A paper of M. Harmand also contained some points of interest. It dealt with the provision contained in some copyright laws, notably our own and the French, that the sale of an original

work of art carries with it the loss of the copyright, unless a special agreement has been arrived at for its reservation to the artist. The author of the paper pointed out that there are many artists—such as sculptors, medal engravers, architects, and photographers—who do not usually part with their original works, and consequently escape from the operation of the law. The Congress voted in favour of the suppression of this provision.

The other papers which were read were of much less general interest. That of M. Pouillet, on the contract of publication, led to a heated discussion. Ultimately the reader of the paper accepted an amendment moved by M. Max Leclert (the publisher) in favour of the reconsideration of the matter, with a view to the formation of a code of usages by a committee of authors, publishers, and members of the Association, and the principles laid down by the author of the paper were not discussed. The draft model copyright law of the Association was also considered and referred for further consideration; and papers were read by M. Darras on the legislative activity of various countries; by M. Layns on the projected creation of legal offices in various countries for the purpose of giving gratuitous legal advice on copyright matters to the members of the Association; and by M. Poincard on the organization of national committees for the purpose of carrying on a propaganda in favour of the extension and improvement of copyright laws. These papers, and one or two others of less importance, could not be properly discussed on account of the disproportionate amount of time spent on the others.

### Literary Gossip.

MESSRS. SOTHEY are going to sell in the coming season the manuscript of the autobiography of Lord Nelson. It was drawn up for John McArthur, and sent from Port Mahon in 1799, accompanied by a letter, the original of which is to be sold with the MS. It was printed in McArthur and Clarke's big quartos in 1809.

MR. H. J. C. CUST, formerly editor of the *Pall Mall Gazette*, who has lately returned to England, bringing with him copious notes and material, is busy writing a book on South Africa. Mr. Cust has promised to lecture in Edinburgh and Glasgow for the benefit of the South African Association.

THE series of sketches descriptive of the work now done by the Board schools, which have recently been appearing in the columns of the *Daily News*, will shortly be published in volume form by Messrs. Smith, Elder & Co. These sketches are the result of many visits which the author, Mr. Charles Morley, paid to a variety of schools in all quarters of the metropolis.

YET another series! This time to be called "Builders of Greater Britain," to be published by Mr. Unwin, and to be edited by Mr. H. F. Wilson, Mr. Chamberlain's private secretary. Eight volumes have already been arranged for. The first of them, a life of Raleigh by Major Martin S. Hume, is to be ready in June, and will be followed by a memoir of Sir Thomas Maitland by Mr. Frewen Lord, and a monograph on the Cabots by Mr. Raymond Beazley.

MESSRS. DENT & Co. will publish almost immediately a little volume entitled 'Grains of Sense,' by Lady Welby, the object of which is to call attention, from a fresh and mainly humorous point of view, to the absur-

dities and anomalies in the prevalent use of language, and to suggest possible developments of expressive power which might, the author thinks, simplify and economize verbal intercourse. The book is written in short sections, so as to be easily read in spare moments. Lady Welby will be remembered by her thoughtful contributions to *Mind* and other journals, as well as by a volume published some years ago.

DR. G. BIRKBECK HILL's long-promised 'Johnsonian Miscellanies,' consisting of upwards of one thousand pages, is practically ready for publication. Vol. I. contains Johnson's prayers and meditations, his account of his childhood, Madame Piozzi's anecdotes, and Murphy's essay on the life and genius of Johnson; while Vol. II. is made up of anecdotes drawn from some scores of sources—letters from Johnson to various persons, Tyers's biographical sketch, extracts from Hawkins's life of Johnson, &c.; and it includes also an elaborate index and a concordance of Johnson's sayings. The 'Miscellanies' are to be issued in medium octavo volumes, bound in half-roan, uniform with Dr. Hill's edition of Boswell's 'Life' and Johnson's Letters.

MR. W. ALISON PHILLIPS, who will be remembered as the translator of the poems of Walter von der Vogelweide, is engaged in completing a concise history of the war of Greek Independence, which will be issued shortly by Messrs. Smith, Elder & Co.

To the work on 'Women Novelists of the Reign of Queen Victoria,' which Messrs. Hurst & Blackett are about to publish, Mrs. Oliphant will contribute the paper on the Brontës, Mrs. Lynn Linton that on George Eliot, and Miss Edna Lyall that on Mrs. Gaskell.

At the Booksellers' Dinner on May 8th Lord Roberts will respond to the toast of literature. The booksellers have certainly more reason to be grateful to him than to any other writer who published last winter. In addition to those already announced, the following guests have promised to be present: Sir John Evans, Mr. Hall Caine, Mr. Fraser Rae, Mr. W. Appleton, Mr. Harold Frederic, Dr. Schulz (the author of 'The New Africa'), Mr. A. Innes Shand, and Dr. Conan Doyle.

At the suggestion of Mr. G. D. Leslie, Messrs. C. Scribner's Sons, of New York, have printed a limited edition of Mr. Eyre Crowe's 'Thackeray's Haunts and Homes,' originally published in *Scribner's Magazine*. Although less than three hundred copies of this little book are destined for this country, it will be welcome on account of the writer's close association with the novelist, which lasted for many years. The book contains a series of illustrations by Mr. Crowe of all the houses in London with which Thackeray was associated, from Mr. Taprell's chambers in Hare Court, Temple, where he attempted to study law, to the mansion he built for himself at Palace Green, Kensington, where he died.

THE discovery is announced to us from Oxford of a collation of the famous lost MS. of Plautus known as the Codex Turnebi. The collation is entered on the margin of a sixteenth century edition in the Bodleian Library. The next number of the

*Classical Review* will contain an account of the new readings.

MR. GARNER, librarian of the Kendal Public Library, was last week appointed to the librarianship of the Gilstrap Free Library, Newark-on-Trent. Mr. Garner has been at Kendal for nearly three years.

THIS year being the centenary of the death of Edmund Burke, a series of commemorative meetings is to be held in Belfast under the auspices of the Belfast Library and Society for Promoting Knowledge. On Tuesday next, under the presidency of the Marquess of Dufferin, an address will be delivered by the Archbishop of Armagh on 'Burke as Orator and Writer.' On Thursday a lecture, entitled 'Burke as Statesman and Political Thinker,' will be given by his Honour Judge Webb, Q.C. Finally, on the evening of Saturday next the Rev. J. J. Nesbitt will give a series of readings from the writings of Burke, the selections being prefaced by explanatory remarks from Mr. MacKnight, author of 'The History of the Life and Times of Edmund Burke.'

MR. REDWAY is printing a volume of essays on mystical subjects by Mr. Clifford Harrison, the well-known reciter.

MR. CHARLES WELSH, formerly a member of the firm of Messrs. Griffith, Farran & Co., has established himself as an agent in New York for English publishers who have not a branch house in the United States.

ARRANGEMENTS have been made to continue the Booksellers' Holiday Home at Eastbourne till September 29th, 1898. Messrs. Chapman & Hall have sent a parcel of books to augment the library started by Messrs. Bentley, Messrs. Sampson Low & Co., and others.

WE are glad to see that success is attending the efforts of the Newsvendors to increase the Victoria Pension Fund. The sum of 760*l.* was announced as having been received at the dinner on Wednesday last. This included 25 guineas from the Earl of Crewe, and a like sum from Mr. Awdry; 21 guineas from *Lloyd's News*, 26*l.* from Mr. H. B. Marshall, and 55*l.* from the Marshall Trustees. Messrs. Rothschilds gave 20 guineas, Messrs. Smith & Son 100 guineas, the Hon. W. F. D. Smith 25*l.*, Sir Edward Lawson 25*l.*, and Mr. Horace Cox 52*l.* 10*s.*

THE joint Examining Board of the four Scottish universities have increased the stringency of the test for admission by requiring that the leaving certificates, accepted in lieu of the preliminary examination, four in number, shall be taken in one and the same school year.

BANGOR UNIVERSITY COLLEGE has now followed the example of Cardiff in resolving to discontinue its special courses in preparation for the London matriculation. This breaking with old traditions is a natural sequel to the organization of the courses for the Welsh degree.

THE Welsh University Court has determined to postpone for five years its decision as to the permanent domicile of the University offices, partly on the ground that the question had been discussed with too much excitement. It may be hoped that the action of the Court will not merely prolong the rivalry until 1902.



A FACSIMILE of the first edition of Keble's 'Christian Year,' published in 1827, is about to be brought out by Mr. Elliot Stock. It will be accompanied by a preface by the Bishop of Rochester.

WE hear that Dr. Buchheim will co-operate in the completion of the German-English part of Muret's 'Encyclopædic English-German Dictionary,' which was to have been worked out by the late Dr. Sanders, and which the publisher Langenscheidt has assigned to the well-known philologist Dr. Immanuel Schmidt. Another *Neuphilologe* residing in this country who has promised his assistance is Mr. H. Baumann, who prepares at the same time a *Schulenausgabe* of the great lexicon.

THE Literary Section of the Welsh Guild of Graduates recommend the production of a "Guild Series of Welsh Classics," and propose to draw up a list of fifteen works for inclusion in the series. They also advise the establishment of a Welsh Text Society, for the production of manuscripts prior to the year 1650. The Dialect Section intend to make a comparative study of the Venetian, Dimetian, and Gwentian codes of law.

It is in contemplation to establish an Oriental Faculty in the University of Madras. It is perhaps a little surprising to find that such a faculty has not long since been created in every Indian university.

THE week's obituary includes the name of Mr. W. Storr, long a member of the Parliamentary staff of the *Times*. The decease has also to be chronicled of Signor Stefani, editor of the *Nuovo Archivio Veneto*, and one of the editors of the diaries of Sanuto.

THE Parliamentary Papers of the week include a List of School Boards and Estimated Grants under the New Bill (2d.); a List of Schools warned by the Education Department, &c. (1d.); Education, Scotland, Northern Division, General Report for 1896 (3d.); List of School Boards and School Attendance Committees in England and Wales (10d.); National Education, Ireland, Appendix to the Sixty-second Report (3s. 10d.); the Forty-fourth Report of the Charity Commissioners (4d.); a Report of the Historical Manuscripts Commission on the Manuscripts of Charles Halliday, Esq. (1s. 4d.); Reports on the Endowed Charities of Three Anglesey Parishes (1d. each); a Return of the Endowed Charities of Stoke Newington (3d.); and the Report of Wellington College for 1896 (1d.).

## SCIENCE

### BYCICLES.

*Bicycles and Tricycles: an Elementary Treatise on their Design and Construction.* By Archibald Sharp, B.Sc. (Longmans & Co.)—*Modern Cycles: a Practical Handbook on their Construction and Repair.* By A. J. Wallis-Taylor, C.E. (Crosby Lockwood & Son.)—The history of the bicycle furnishes an admirable example of evolution through competitive variation and the survival of the fittest. It exhibits instances of sudden and revolutionary changes comparable to the origination of new species, and also of modifications effected so gradually as to be almost imperceptible. Of the radical changes, the first was from two nearly equal wooden wheels, with iron tyres, to a large front and small rear wheel,

with wire spokes and rubber tyres, the driving being still effected by pedals attached to the front wheel. The second was the introduction of a chain-driven rear wheel, geared up so that the wheel makes more revolutions than the pedals. The third was the adoption of the pneumatic tyre. In connexion with both the first and the second of these changes the most prominent name is that of the late James Starley, whose statue occupies a conspicuous site at Coventry. The third was brought in by Dunlop. There is no lack of historical literature on these subjects, and ample materials are available for an exhaustive study of the failures and successes through which progress has been attained; but Mr. Sharp is the first writer who has attempted a systematic application of the principles of theoretical mechanics to the various problems presented by the bicycle. These questions are discussed by Mr. Sharp with a scientific thoroughness incomparably beyond anything that we have met with in previous publications. A few chapters on general mechanics, including stresses and strength of materials, constitute Part I. Part II. is devoted to "Cycles in General," including an historical sketch of their various forms, and a discussion of the principles which apply to steering and balancing, to the resistances which hinder propulsion, and to the mechanism of transmission of power. Part III. contains separate chapters on each of the principal members of a modern bicycle. Competent knowledge of the most modern developments is shown, and the criticisms passed upon them exhibit fairness of mind. The book is pitched at too high a level for the general public; but to the intelligent mechanic (practical or theoretical) it will be eminently instructive and suggestive.—Mr. Wallis-Taylor's book contains a matter-of-fact account of the subjects specified in its title, with ample pictorial illustration, a fair amount of explanation, and a few rather clumsy attempts at scientific calculation. There is a lack of judicious discrimination in the selection of inventions to be described. Out of the many thousands that have been patented, a popular handbook ought to deal only with those which have obtained a substantial footing. But this rule has not been followed. We find, for example, about ten pages devoted to attempts to use balls, instead of teeth, for chain-wheels. A special feature which will be of interest to many readers is a full reproduction of Thomson's patent of 1845, which contains the earliest known description of pneumatic tyres for wheels.

### SOCIETIES.

STATISTICAL.—April 27.—Mr. A. E. Bateman, President, in the chair.—A paper was read by Mr. H. W. Wolff 'On Savings Banks at Home and Abroad.'

PHILOLOGICAL.—April 23.—Rev. Prof. Skeat, V.P., in the chair.—Mr. Dickson-Bryson was elected a Member.—Dr. J. A. H. Murray made his yearly report on the progress of the Society's 'Oxford English Dictionary,' which he and Mr. H. Bradley edit. During the year between 15,000 and 16,000 fresh slips had been sent in by Drs. Mynor and Furnivall, Mr. Beasley, Miss E. Thompson, Mrs. Walkley, Messrs. Gray, Talbot of Ohio, W. P. Garrison of the New York *Nation*, and Bell, and Dr. Fitzedward Hall. More reading of books like the 'Naval Records' and early treatises on arts and sciences is wanted. In subediting, F to Fz was done by Mr. Bousfield; F to Flo by Mr. Peto; Ga by Mr. Herriage; Gen to Groundsel by Mr. Bousfield; Group to end of G by Mr. Morris. All G was revised by Mr. Bartlett. H to Harmless was done by Mr. Grump; He by Mr. Brandreth; Hi by Dr. Lloyd; Ho by Mr. Peto and Mr. Woods. Mr. Brandreth will revise all H; he gets more fresh quotations than any other subeditor. I was done by Miss Brown and Canon R. Morris; she will revise it all. J was done by the late Mr. Gregor; K by Mr. Brandreth; L by Dr. Hulme and Mr. Warner; M by Messrs. Brown, Lawley, and Smallpiece; N by Messrs. Payre, Nesbitt, Pope, Brandreth, and Green; O by Mrs. Stewart and Mr. Nesbitt. The other letters not subedited since 1879 are all now in fresh workers' hands. The material from Hydrozoa to Hymen

(exclusive), like that for Pa, has been lost and slips to re-supply it are much needed. D was finished on December 31st, 1896, though twenty-four columns a week had to be produced to accomplish this, and nearly a month was lost by the ruinous proposal—since happily given up—to cut down the extent of the 'Dictionary.' The new words like "dynamo" (1867) and its compounds and the medical words in "dys-" took much time. All these technical articles ought to be prepared by an extra staff of experts. It was started in the beginning of January, and it would be a difficult letter. Dr. Murray read his article on it, as well as that on "dynamo." He also dealt with "hab-nab," "haberdash," "er," "habit," "hack" (in which nine words were mixed up), "hag" (in "moss-hag," and gave the curiously differing forms and changes of meaning in "hang," "hanged," "hing," "hung" in different parts of the kingdom. P, edited by Mr. Bradley, was in pages to "freeze," and would be finished by midsummer. Mr. Bradley would then take up G, and complete it by the end of 1899. He had nearly doubled his rate of production since he had moved to Oxford. It takes five years to get out a volume of the 'Dictionary'; but if the Delegates will afford a couple of extra assistants, the fourth volume can be finished in 1900, and then half the 'Dictionary' will be done. Dr. F. Hall, Lord Aldenham, Miss E. Thompson, and Mr. R. Martineau had given great help in reading proofs.—Prof. Skeat said the 'Dictionary' work had never gone on so well as it is going now.—Dr. Murray was warmly thanked for his services to the 'Dictionary'.—Mr. Bradley will report his progress in November.

INSTITUTION OF CIVIL ENGINEERS.—April 27.—*Annual General Meeting.*—Mr. J. W. Barry, President, in the chair.—The Report of the Council on the proceedings of the Institution during the past year was read by the Secretary.—It was announced that the following gentlemen had been elected to form the Council for 1897-98: *President*, J. W. Barry; *Vice-Presidents*, W. H. Preece, Sir D. Fox, J. Mansergh, and Sir W. Anderson; *Other Members of Council*, A. R. Binnie, H. Deane, W. R. Galbraith, G. Graham, J. C. Hawkeshaw, C. Hawkesley, J. Hopkinson, jun., A. B. W. Kennedy, J. Kennedy, G. F. Lyster, Sir G. L. Molesworth, Capt. Sir A. Noble, B. B. Stoney, F. W. Webb, Sir W. H. White, Sir E. L. Williams, H. Bell, T. F. Brown, G. H. Hill, J. C. Inglis, and W. Matthews.

HISTORICAL.—April 22.—Sir M. E. Grant Duff President, in the chair.—The following gentlemen were elected Fellows: Messrs. E. J. Dyer, T. Parkin, and T. C. Worsfold.—A paper was read by Mr. W. J. Corbett 'On the Survey of a Norfolk Village in the Reign of Elizabeth,' being an important attempt to reconstruct the agrarian system of a group of Norfolk manors from contemporary surveys preserved at King's College, Cambridge. The paper was illustrated by numerous coloured plans.—Amongst those who took part in the proceedings were Profs. Prothero and Cunningham, the Rev. W. Hunt, and Messrs. F. Harrison, O. Browning, H. E. Malden, and J. Gairdner.

### MEETINGS FOR THE ENSUING WEEK.

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| Mon.   | Victoria Institute, 4½.—'Nippur, its Inscriptions.'  |
| —      | Royal Institution, 5.—General Monthly.   |
| —      | Society of Engineers, 7½.—'Automatic Gas Station Governors, Mr. H. O'Connor.   |
| —      | Society of Arts, 8.—'Design in Lettering,' Lecture I, Mr. L. F. Day. (Canter Lecture.)   |
| —      | British Architect, 8.—Annual General Meeting.  |
| Tues.  | Royal Institution, 3.—'Volcanoes,' Dr. T. Anderson.  |
| —      | Society of Arts, 4½.—'The Arctic and Antarctic,' Mr. A. Trevor-Naude.  |
| —      | Biblical Archaeology, 8.—'The Median Calendar,' Hon. Miss Plunket.   |
| —      | Zoological, 8½.—'General Zoological Results of the Tanganyika Expedition of 1895-6,' Mr. J. E. S. Moore; 'European Slugs of the Genus <i>Arion</i> ,' Mr. W. E. Collinge; 'Field Notes on the Antelopes of the Man District, British East Africa,' Mr. F. J. Jackson. Notes by Mr. P. L. Schuster. |
| Wed.   | Archæological Institute, 4.—'Wreaths,' Mr. Talfourd; 'Comparative of Flint Implements of Palæolithic and Neolithic Age,' Prof. T. M. Hughes.   |
| —      | Entomological, 8.—'Homocchromatic Groups of Butterflies,' Mr. Mansford.  |
| —      | Society of Arts, 8.—'The Railway to India,' Mr. C. E. D. Black.  |
| Thurs. | Royal Institution, 3.—'Liquid Air as an Agent of Research,' Prof. Dewar.   |
| —      | Society of Arts, 4½.—'Kalistan: its Manners and Customs,' Sir G. S. Robertson.   |
| —      | Linnean, 8.—'A. Ransen Burner for Acetylene,' Mr. A. E. Munby; 'The Reactions between Lead and the Oxides of Sulphur,' Messrs. H. C. Jenkins and E. A. Smith; Election of Fellows.   |
| Fri.   | Geologists' Association, 8.—'Corall Islands,' Mr. W. W. Watts.   |
| —      | Philosophical, 8.—'Anniversary Meeting,' 'On the Lately Recovered MS. of Alfred's Proverbs,' Prof. Skeat.  |
| —      | Royal Institution, 9.—'Romance,' Anthony Hope.   |
| Sat.   | Royal Institution, 8.—'The Greek Theatre according to Recent Discoveries,' Rev. J. F. Mahaffy.   |

### Science Gossip.

SIR EDWARD NEWTON, K.C.M.G., died at Lowestoft on the 25th of April in the sixty-fifth year of his age. The youngest son of the late William Newton, of Elveden in Suffolk, he proceeded to Magdalene College, Cambridge, where

he took the usual degrees. Appointed in 1859 Assistant Colonial Secretary of Mauritius, he successively became Auditor-General and Colonial Secretary of that island, relinquishing the last post in 1877 on being appointed Colonial Secretary and Lieutenant-Governor of Jamaica, whence he retired in 1883 through ill health. He was a member of the mission sent by the Government of Mauritius to congratulate the late King of Madagascar on his accession to the throne, and being an ardent ornithologist availed himself of the occasion by materially increasing (as he did during a subsequent visit made with that express purpose) the knowledge of the very peculiar fauna of the country, which he was almost the first English naturalist to investigate on the spot. In like manner he largely increased our knowledge of the zoology of the Mascarene Islands generally, and it is mainly due to his exertions that nearly complete skeletons of the marvellous "Solitaire" of Rodriguez were recovered from the caves of that island, as described in the *Philosophical Transactions*. Sir Edward Newton was one of the founders of the British Ornithologists' Union, a Fellow of the Linnean Society, and a Corresponding Member of the Zoological Society of London.

By the death at Hyères on April 10th of Mr. Hugh Nevill, F.Z.S., of the Ceylon Civil Service, science loses an enthusiastic worker in many fields. During twenty-seven years' service Mr. Nevill had been an indefatigable collector. He had discovered and described many new species in zoology and had contributed many specimens to our museums. His collection of birds passed to the late Marquis of Tweeddale; but a large and very complete collection of certain genera of shells remains. For some years Mr. Nevill edited and published at his own cost an important journal, the *Taprobanian*, better known on the Continent and in America than in England. Mr. Nevill leaves also what is probably a unique collection of specimens of the ancient school of Kandy silver work, and took an active part in the revival of the art. The most important collection is, however, that of ancient Buddhist and Pāli manuscripts, which, from his intimacy with Buddhist priests and other native scholars, Mr. Nevill had unusual facilities for collecting. A *catalogue raisonné* of these has been prepared for publication, and the late Dr. Rost, of the India Office, was most anxious that it should be published. The catalogue is fortunately complete, and Mr. Nevill had brought it with him in order to superintend its publication in England, but was unable to rally from the severe illness that had necessitated his leaving Ceylon.

We regret also to notice the deaths of Mr. Louis P. Casella, F.R.A.S., and Mr. A. Hilger, F.R.A.S., both well known as astronomical and optical instrument makers. The latter has been especially noted of late years for the construction of spectroscopes.

The planet Mercury is still visible to the east of the Pleiades for a short time after sunset, but he will soon cease to be so, arriving at inferior conjunction with the sun on the 21st inst. Venus is a morning star, situated in the constellation Aries, and will be near the horned waning moon on the 28th. Mars has become a faint object, but is still visible in the evening in the constellation Cancer; he will be very near the crescent moon on the 7th. Jupiter is in the western part of Leo, and will be visible in the evening throughout the month when the sky is clear until past midnight. Saturn is in Scorpio, and rises soon after sunset; he will be near the full moon on the 16th, and in opposition to the sun on the 18th.

D'ARREST's periodical comet has now, according to M. Leveau's ephemeris, moved into Pisces, its approximate place for Monday next, the 3rd inst., being R.A. 22h 58m, N.P.D. 91° 9'. The present absence of moonlight affords pro-

bably the last chance of seeing it at this return, which is not a very hopeful one, on account of the increasing morning twilight.

## FINE ARTS

## THE ROYAL ACADEMY.

(First Notice.)

UNTIL this exhibition is thoroughly studied the public will not fully realize how much it has lost by the deaths of Leighton, Millais, Alfred Hunt, and Henry Moore, all of whom were masters in their way, and might be depended upon to produce noble and distinguished works. Never before did the Academy lose so much in one period, nor are we as yet aware of new men likely to fill, or even partly fill, the places left vacant by these deaths; and matters are not improved by the fact that Sir Edward Poynter, Mr. Watts, Mr. Alma Tadema, Mr. G. D. Leslie, and Mr. J. W. Waterhouse are none of them adequately represented. Of the older Academicians, Mr. Hook alone among the painters holds his own; of the group next to these in time Mr. Calderon, Mr. Davis, Mr. MacWhirter, Mr. Orchardson, Mr. D. Murray, Mr. John Brett, and Mr. B. Riviere improve or at least maintain their reputation; while Mr. Fildes appears as a portraitist only. Of the younger painters those who will attract most attention are Mr. Abbey, Mr. Millet, Mr. Stanhope Forbes, Mr. Sargent, Mr. E. A. Waterlow, and Mr. W. L. Wyllie, each of whom has done something to strengthen his hold on the public. Most of the other artists who are known to the general public are much where they were last year.

Before entering upon any detailed notes and criticisms upon the principal pictures, we may make a sort of itinerary of the gallery, mentioning some other attractive paintings. In Room I. the visitor will notice Mr. P. Graham's characteristic and effective 'Crossing the Stream' (No. 24); Mr. J. Finnie's telling 'Tragic Sunset' (28); the poetical and sympathetic 'Golden Shore' (35), with its deep blue sea and flushed cliffs, of Mr. J. Olsson; and 'Calypso's Isle' (39), by Mr. H. Draper; the naked siren, mirror in hand, sitting upon a rocky point, is a spirited piece of romance. Mr. J. Hayllar's pretty child picture, 'I'm Mary Tween of Tots' (45), will charm matrons; 'Sweet Mistress Prue,' not 'Prew' (51), of Miss H. Margetson, is not unworthy of its name; while [Mr. G. Clausen's soft and broad interior of 'The Old Barn' (52) is the truest study of effect we have seen by him. Sir G. Reid's 'Prof. Mitchell' (61), though a little demonstrative, as a Scotsman's portraits of Scotsmen are apt to be, is masculine and very like. Mr. Orchardson's 'Bishop of St. Asaph' (70) is marked by genial energy, and seems to us his best portrait. Highly serene and beautiful is Mr. E. A. Waterlow's 'Tranquil Stream' (83). The sterling qualities of Mr. Oules's 'Hon. W. F. D. Smith' (84) are noteworthy.

In Gallery II. the first thing to be noted is Mrs. Alma Tadema's animated and homogeneous group of cavaliers drinking to each other, named 'A Pledge' (108). 'Audrey's Toilette' (115), by Mr. Arthur Hughes, shows with spirit and brightness that rustic damsel dressing her hair at a stream in sunlight; Mr. M. Loudan's 'Butterflies' (117), a low-toned sketch in brown and white of a lady dancing with a baby in her arms, is decidedly effective at a distance; the 'Bacchanti' (133) of Mr. F. A. Bridgman, gambolling in a wood, tells its tale with vivacity and ease; the 'Fantaisie en Folie' (138) of Mr. R. Brough is good, and his best achievement as yet; we can also praise 'When the Tide is Out' (139) of Mr. J. S. Hill. Beautiful and poetical beyond even his wont is Mr. A. Parsons's 'The star that bids the shepherd fold' (146), a rugged Welsh valley. The charming child's

portrait of 'Alec Forbes' (163), by Mrs. Stanhope Forbes, and 'Love's Baubles' (164), a crowd of amorous maids following an elfish Cupid, by Mr. B. Shaw, fresh, vigorous, and original, are two of the leading pictures of the season. Sir E. J. Poynter's 'Phyllis' (188) looking at herself in a mirror and his other works here, as well as M. Benjamin Constant's 'Earl of Ava' (194), demand more criticism than we can spare space for now.

In Gallery III. hang Mr. F. Goodall's large 'Ploughman and Shepherdess' (209) and Mr. P. Graham's specimen of sea and rock painting, No. 210. As a contrast to the turmoil of the latter, every visitor will enjoy the idyllic grace and Englishness of 'Autumn Floods' (217), by Mr. E. A. Waterlow. 'Rivalry' (227), a complex flirtation under the Directory, is in Mr. Orchardson's best mood; nothing could be better in its strong and solid style than Mr. Logsdail's 'Bronze Horses of St. Mark' (252), seen in brilliant sunlight; 'The End of a Good Day' (258), by Mr. R. Macbeth, is a characteristic piece, but not his best; while Mr. C. Q. Orchardson's 'Twa Corbies,' his first essay, No. 262, may be commended. In 'After Midnight Mass' (278) his admirers will find something new, if not strange, from Mr. G. H. Boughton. A very splendid *tour de force* is the large portrait of 'Mrs. C. Meyer' (291), by Mr. J. S. Sargent. There is much that is characteristic in Sir J. Gilbert's fine romantic 'Landscape' (292), and like Mr. R. Jack's 'Idyll' (293). 'The Message' (299), a group, is one of the best of Sir E. J. Poynter's minor pieces, to be accepted in the absence of the large picture we described some time ago. 'Hylas and the Nymphs' (307) will please Mr. J. W. Waterhouse's friends, who feared his illness would prevent his finishing so considerable a work. In Gallery IV. there are fewer noteworthy paintings. They comprise the bright and gay 'Garden by the River' (321) of Mr. Y. King; Mr. Goodwin's Oriental romance 'The King's Garden' (326); a capital boating scene, a crowd in 'Boulter's Lock' (328), by Mr. E. J. Gregory; 'C. S. Read, Esq.' (333), one of Mr. Shannon's best portraits; Mr. H. G. Riviere's 'Master of the Temple' (339), which establishes the artist as a portraitist of promise; the animated 'Colt Hunting in the New Forest' (346), by Miss L. E. Kemp-Welch; Mr. A. P. Burton's scholarly and good life-size flying nudity in 'Night fleeing from Dawn' (352); Mr. E. A. Waterlow's delightful idyl 'Flowery Fields' (369); and Madame Ronner's clever and lively cat-picture 'A Cosy Corner' (377).

In Gallery V. Mr. Bundy's 'Puritans' (391) is much better than his former works; quite worthy of his sympathetic inspiration is Mr. A. East's 'Sleepy River Somme' (418); never before has Mr. La Thangue done anything equal to 'Travelling Harvesters' (439); nor has Mr. J. C. Dollman been so successful as in his 'St. Antony' (445), the scene of the saint's sorest trial. Beautiful and serene is Mr. M. R. Corbet's 'Vespers' (459). In Gallery VI. the 'Alpine Meadows' (483) of Mr. MacWhirter proves his best work of the year. 'A Dance' (497), by Mr. J. H. Lorimer, confirms his claims on public attention. In Gallery VII. Miss L. Power's portrait of 'Henry Power, Esq.' (551), is very like that distinguished surgeon. In the same room the visitor will find good specimens of the abilities of Messrs. H. T. Wells, Y. King, F. Goodall (a large view of Eaton), A. East, J. S. Sargent (a capital portrait of a pretty child), T. Somerscales, 'The Last Fight of the Revenge' (618), and one or two more. Gallery VIII. is remarkable as containing Mr. J. J. Shannon's 'Jill' (639), a portrait, and 'Sir J. T. Hibbert' (646); Lady Butler's more than ordinarily telling, clever, and apt battle piece 'Steady the Drums and Fifes!' (663) Mr. E. A. Waterlow's lovely 'Summer Flowers' (680), an idyl of rural peace; and portraits by Messrs. Oules and H. T.



Wells. We pass to Gallery IX., and briefly notice the pretty 'Sussex Pond' (710) as fit for Ophelia, by Miss P. Woolner; Mr. A. Waterhouse's grand and broad 'Bamborough Castle' (715); Mr. H. Woods's 'Leisure Moments' (757) and two other instances; Mr. M. R. Corbet's fine 'Carrara Mountains' (771) and his 'Florence' (822); M. G. Costa's 'Bamborough Castle' (805), a dignified and beautiful view to which, as to many other works now in question, we shall return; and M. Fantin-Latour's artistic 'Zinnias' (874). In Gallery X. the most ambitious specimen is Mr. A. Chevallier Tayler's 'Cantus Evangelii' (957), a scene before the altar; near it are Mr. J. Clark's 'Jubilee Rejoicings' (966), Mr. J. Aumonier's capital 'Hayfield' (975), and the Hon. J. Collier's 'Whist Players' (992). The leading pieces in Gallery XI. are Miss M. Earl's Arctic dog piece, 'Farthest North' (1006); Mr. H. C. Whaithe's mountain landscape 'The Strength of the Hills' (1017); Mr. E. M. Hale's 'Road to Paradise' (1033); Mr. A. Stokes's 'Mountain Mist' (1053); and especially Mr. E. Parton's 'Houghton Mill' (1073).

The Water-Colour Room contains more than twice as many examples as the Old Society exhibits; among them are more than usual of high merit, such as we cannot now stop to signalize. In the Black and White Room the prints and drawings are nearly up to the average. Of the architectural works we can say nothing better. Among the sculptures most gratifying works testify to the greatness of the revival of the art they represent in this country. We must not forget that the much-abused Royal Academy is literally the only exhibition of sculpture in Great Britain, and that it contains more than two hundred and seventy carvings and casts. In Burlington House there are now, all told, more than two thousand one hundred instances, which is, within a fraction, the highest total yet admitted.

#### MR. ALMA TADEMA.

Although Mr. Tadema's chief contribution this year is, as we have said above, far from being an adequate representative of his powers, this is due to its small size rather than to any decay in brilliance, purity of colour, or sympathetic expression of the face and attitude in the single figure he has chosen to depict. In these respects "*Her eyes are with her thoughts, and they are far away*" (769), fully sustains the reputation of the artist, although it is not quite so crisp and solid as usual. The damsel leans her brow upon her hand, and as she looks seaward and shades her face from the intense light, she sees a far-reaching prospect, a wide view of a sunlit sea, a turquoise sky, and a rocky coast with purple shadows, which recedes headland after headland as far as the eye can reach; but it is not with the eyes of the mind. These are, according to the motto, very distinctly "far away." This little picture is, of course, conspicuous for delicacy of touch, finish, and homogeneity. The damsel's ornaments, the modelling and drawing of her dress, the carvings of the seat and columns near her, and especially the flowers of the pink azalea, are marvellously executed. In the azalea, in fact, the painter has matched the one which figured in his famous contribution to the New Gallery in 1895. Noteworthy even among the abundance of details in the present picture are the designing, drawing, and modelling of the receding line of cliffs. Every one will admire the extreme veracity of the road which climbs from the beach towards the little upland town that overlooks the sea.

#### MR. E. A. ABBEY.

No one among last year's contributors to Burlington House added more to his reputation than the masculine and original painter

of 'Gloucester and the Lady Anne,' which was the figure picture of the season. Technically speaking, and as a designer and man of taste, Mr. Abbey is pretty nearly the antithesis to Mr. Tadema, who for many years past has charmed his admirers with delicate colours, consummate handling, and pure harmonies. On the contrary, Mr. Abbey sends *Hamlet* (477), a dark picture, strongly coloured, like his contribution of last season; its subject also is grim and tragic, and relieved by sardonic humour. He, in fact, has treated in a quite original and highly dramatic manner the same subject as Maclise's masterpiece at South Kensington. The background lies in semi-darkness, the foreground is bright and clear; the general effect is strong in tone and colour, and the combination has produced chiaroscuro of a highly expressive and massive description. The ruling colours are, as last year, black, various reds, and gold; and the lights and shadows contrast strongly with each other. Somewhat removed from the light and the front of the picture are seen the mean form and wizened features of the king, splendidly bedight in red and gold. His look of cowardice and cruelty is admirable; for he seems to shrink from the fierce eyes of *Hamlet* as he watches the impression made upon his uncle by the performance which goes on in front. Mr. Abbey made a capital point when he placed the royal pair as far apart as the throne will allow them to be. The queen—much the nobler figure—is dressed in deep blood red and sable, watches the performance with set lips and fixed eyes, but takes no heed of *Hamlet*, who, in his turn, does not look at her. The aged Polonius, clad in grey, stands close behind her, and looks down askant at his daughter. Ophelia is, of course, completely dressed in white, and her loose yellow tresses cover her shoulders and enclose her face which is by no means so beautiful as it should be. Neither her features nor her attitude, however, are characterless. She sits quite in front, and, chromatically speaking, is the most important element of the work. Her look is one of dire apprehension, bewilderment, and pain, which subtly suggests the agony of a mind full of tenderness, but never strong and likely soon to be overthrown. Her concern is not with the players, whom we do not see, but with the wild and demonstrative *Hamlet* lying at her side, attired in a costume intended to be Celtic, and wearing jewelled bands about his legs. Mr. Abbey thinks that the Prince of Denmark was more mad than melancholy, by no means without method in his madness, but reckless and revengeful. His neglected dress, his roughened hair; a sort of extravagance in his attitude; the regard, full of wrath and hate, which, from under his overhanging brows, he fixes upon the king; and a certain furious joy he exhibits in the success of the stratagem of which the players are the instruments, all combine in supporting the artist's theory. It is needless to add that Mr. Abbey's ideal *Hamlet* is different from that of John Kemble. Of *Hamlets* of the statuesque type Lawrence's picture in the National Gallery is the accepted type; but Mr. Abbey has adopted the modern view of his characters. Having Shakespeare's authority for making Ophelia fair as well as young, he will, we hope, when time allows, revise her likeness in this picture and thus remove its sole defect.

#### MR. F. D. MILLET.

Mr. Millet has chosen this year a scene in the days of ancient Rome. Slightly cold in its colouring, and, though bright and pure, rather hard in its effect and treatment, *Youth* (994) is exquisitely finished, and reminds us of the late President's 'Wedded,' and in its delicacy, *finesse*, and research of the best work of Mr. Alma Tadema, who has painted more Greek and Roman lovers than any of his

contemporaries. Mr. Millet has depicted a rocky path sloping gently in soft summer evening light to the shore between a steep cliff and the ocean. A graceful and yet stately Roman lady and her taller lover are walking slowly down it. She leans slightly on his shoulder, and clasps with one hand his brawny arm, which is passed about her waist. The attitudes lack neither dignity nor feeling; the tenderness, and even the passion, of the subject is expressed by the simple yet fine and moving design of the group, which is, nevertheless, sculpturesque in its elegance and reserve as well as in the fineness of its style. Various as Mr. Millet's pictures have been, and always remarkable in respect to style, this one is the best of them, and marks a new departure. Were the coloration a little warmer and the tonality somewhat stronger, the critic would have nothing but admiration for it, for it is long since we saw anything truer, more subtle, or more delicately treated than the expression of the lady's face; nor is the loveliness of her features less to be commended. A good deal of praise, too, is due to the Tadema-like veracity and finish of the lovers' draperies, where every fold "accounts for itself," and does not, as is too commonly the case, hang or sway in defiance of gravitation. The coloration of the picture, besides the verdure, the sea's pale blueness, and the bluer sky, includes the drapery's four whites, which are harmonized with great skill.

#### MR. J. C. HOOK.

In pleasant contrast to these two ambitious figure pictures are the four contributions of the renowned Academician on whom, this year at least, the reputation of the exhibition more than ever depends. As we have already described them, and one more which the artist at the last moment decided not to send, our notes must needs be critical rather than descriptive. It is somewhat embarrassing that, except in the case of the portrait of *Allan J. Hook* (308), these works no longer bear the names which they originally bore.

The picture of which the artist has deferred the exhibition is the one we most hoped to find at Burlington House this year, and have already described as 'The Boots,' a manifestly uncouth title. That which we mentioned as 'A Dutch Canal' is to be known as *A Dutchman's Home* (356). 'The Stepping-Stones' is now named *Low Water at the Tidal Crossing* (340). A splendid, yet softened study of the effect of sunlight just at the decline of summer upon the pale blue sky, marked by exquisitely graded and harmonious hues, it depicts a shining river which reflects it in a thousand varieties of azure, turquoise, and silver, and is intensely brilliant where it is colourless. The painting of the water is really beautiful and delicate. The pools among the stepping-stones of the ford are the brightest elements of the whole scene. There is much fine painting in the foreground of brown earth and stones, and in the modelling of the level stream. The general aspect of this picture is uncommonly delicate and refined, its ruling tints being silvery, though warm, its blues more tender than usual, and its effect being broad, soft, and somewhat subdued.

Quite otherwise is the picture which we have already mentioned as 'The Three Donkeys,' but which is in future to be called *From the Shore to the Field* (287). Mr. Hook has never painted a better or more powerful study of the Cornish coast and its seas; the more distant water extends in dark tracts of indigo, grey, and purple, subtly graded till they are merged at the horizon (where a white sail faintly gleams) with the wan vapours, which, as the eye ascends, darken into a deep blue firmament. The artist has painted the summer clouds that move slowly across the sky with all that unique skill of which

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he possesses the secret. We prefer this picture to either of the other landscapes.

Apart from their brightness, not the least charm of Mr. Hook's pictures of the year is the homogeneity, breadth, and simplicity of them all. As a colourist he is quite up to his mark. Of the three pictures above named we like least 'A Dutchman's Home.' His fourth contribution is the life-size, three-quarters-length portrait of his elder son already described. An admirable likeness, full of expression and character, showing a face unusually thoughtful, this is a strong and expressive portrait—so good, indeed, that it might be quoted by those who maintain that painters of pictures proper paint portraits at least as well as those who paint nothing else. It will be distinguished in the Academy by the depth and strength of the sitter's very dark and richly varied blue dress, and the way in which the golden hues of the flesh mask to a certain extent the ruddiness of the face.

#### MR. BRITON RIVIERE.

Mr. Briton Riviere has, for the nonce, turned from his wonted path and exhibited a fine and powerful nearly life-size portrait at full length of *Lady Wantage* (77), standing at the side of a favourite park donkey, upon whose saddle she is resting her elbow. Her aristocratic features and air of distinction make her likeness a first-rate artistic exercise. She is dressed in a gown of pale primrose colour with a white sheen, which assorts finely with the ass's light brown hide, upon the well-groomed surface of which falls a silvery light. The colour-scheme, including the foliage behind and the verdure at foot, centres very happily upon the intense blue of a large Egyptian enamel pendant to a carcanet of gold, which is a marked element of the lady's costume. The style of this portrait is large and fine; its execution is solid and facile, but there is not the least *chic* or pretence of any kind. Another portrait by the same artist is *Mrs. F. Methold and her Deerhounds* (233), a capital group at life size, introducing the lady dressed in black and a large lace collar. Energetic and bright as the whole picture is, it is not unfair to say that the dogs are the best-painted parts, and excel, too, in variety of attitude and expression. We might say also of the donkey that it is worthy of the artist's high reputation. Another skilful and valuable contribution of Mr. Riviere's is the finely modelled and beautifully finished anatomical figure in bronze of a lion prowling, which as No. 2099 will be found in the Sculpture Gallery.

#### MR. VAL. C. PRINSEP.

Mr. Prinsep, who last year gave us a scene from Paris of the Revolution, has at present in the same gallery a life-size allegory, if such it may be called, entitled *At the First Touch of Winter Summer fades Away* (220), comprising two figures emblematic of the seasons. Whatever we may think of Mr. Prinsep as a moralizing artist on a large scale, with a turn for tragedy which is new to us, it is our duty to admire and praise the solidity, care, and learning which are distinct on this large canvas. The sympathetic design of Summer's face does the artist credit, and her attitude, while shrinking from the coldness of the wind which follows the steps of Winter, is justly felt and thoroughly good in its way. It is to be feared that in this country of bad colds of all sorts Mr. Prinsep's accomplished reminder of its drawbacks will not be enjoyed as it deserves, so that his artistic virtues must needs be their own reward.

#### MR. T. C. GOTCH.

This painter, who began his career with marked success as an illustrator of *genre* subjects, with groups of gossips and "lookers-on" in streets and elsewhere, has of late taken himself and his art much more seriously, and has,

with unusual good fortune, gained the favour of a public which is seldom in a hurry to recognize merits the better parts of which are not exactly on the surface. No purchase made by the Chantrey Fund was more wise than that which added to that very unequal collection the 'Alleluia!' of last year's Academy. That picture won for Mr. Gotch a reputation which will grow when the ardent and elevated spirit of this year's work is understood, and its excellent technique as well as the purity of its style are appreciated as they deserve to be. The young girl before us in the very choice, but unpretending picture (315) is, according to him, *The Heir to all the Ages*, and as she symbolizes the childhood of the coming years, so she holds in both her hands a golden reliquary, or monstrosity, thus signifying that she possesses all the treasures of the past. It is more than possible that the allegory may be a little stiff; but, on the other hand, there is no mistaking or undervaluing the gentle and elevated spirit, the holy looks, and the animated, yet simple air of the child of ten. Mr. Gotch, who is nothing if not logical, and insists, at all costs, on the motives of his pictures as well as the treatment of his ideas being in the strictest harmony, has carried out this new notion of his in a similar spirit to that which inspired his 'Alleluia!' He is as faithful to himself, and in art, at least, as sincerely devout, as Mr. Holman Hunt; but what may be called the archaeology of the Christian faith possesses no such attraction for him as it does for Mr. Hunt. Mr. Gotch ought, however, not to have forgotten that his mode of expressing a very noble idea by means of the Gothic monstrosity of enamelled gold is most distinctly out of keeping with the girl's rose-coloured satin frock embroidered in silks and gold, her brown silk stockings, and, worst of all, her neatly-made modern shoes of bronzed leather! Where the artist is right is as regards the purity and exalted beauty of the child's face, the exquisite painting and finish of its carnations, to say nothing of the freshness of the work throughout. The glossy perfection of her frock, hose, and shoes attests the care and skill of the painter, who, founding himself upon Van Eyck and Rogier Van der Weyden, forgets that monstrosities are out of fashion now. His lofty inspiration and the soft, bright, and harmonious tones of his picture are all we could desire, and the more precious to us because the Royal Academy is by no means overstocked with such pictures.

#### MR. P. H. CALDERON.

The leading work of the accomplished Keeper of the Royal Academy is a life-size figure of a comely damsel of Sir Joshua's days or a little earlier, which he calls *The Answer* (264). She is dressed in pure white, like one of Romney's maidens, and like many of them she wears over her auburn hair a white mob-cap, trimmed with turquoise-coloured ribbons. She leans back with really natural grace in a chair placed before a writing-table, and, while one hand holds her pen, she rests an arm over the back of the chair, and it is skilfully suggested that, absorbed in the matter of her letter, she slowly moves one hand upon the chair rail. Her attitude and features leave nothing to be desired; the colouring of the picture is sober and choice, its execution is as sound and solid as a draughtsman could wish, while the soft and brooding smile that spreads slowly over her face not only indicates the nature of the "answer," but takes us pleasantly into her confidence. Another less conspicuous work of the Keeper's shows him as a face-painter of very unusual skill and care, who is free from *chic* and the insincerities which go so far with untrained observers. Named *Ruth* (98), it is the life-size bust of a handsome damsel who has drawn a white hood over her dark and grave features. As a piece of flesh and drapery painting this is excellent, and as a specimen of

style and frank and firm handling it shows what good painting ought to be—solid, massive, and, like a fresco, luminous in its lighter tones, dark and clear in other parts.

#### MR. STANHOPE FORBES.

Mr. Forbes, whose chief work of last year greatly added to his reputation in Paris and in London, sends to the present show three less ambitious examples, the best of which, *Christmas Eve* (405), is a view of streets in Penzance, crowned in the distance with that by no means beautiful church which the churchwardens of other days than ours supposed to be a specimen of Gothic architecture. Standing on high here, however, and in the misty light of a cold and rainy moon, the poor and commonplace tower is not without a sort of dignity and pathos which are in keeping with the sentiment of the picture. Christmas worship is going on within the church, and the light from its windows struggles with the dim pallors of the moon and mist. In the foreground we have a street band performing as waits before the Dock Inn. The scanty audience and four horses complete a picture in which there must be something we have not detected, although, of course, it is important enough to reward the time, skill, and care Mr. Forbes has expended upon it. The fault is ours, no doubt, but to this larger work we much prefer the so-called *Red Room in Holland* (768), a capital study of colour and effect, but nothing more. *Across the Stream* (378), Mr. Forbes's third example of the year, is simply a landscape painted near a stream which is well known in Penwith, and is here depicted as swollen with heavy rains, so that the torrent runs furiously in a little cascade between the rocky banks, crowned with sparse lines of trees still straining in the wind that followed the rain and hastened its downfall. Bright, good in keeping, naturalness, and colour, we have nothing but praise for 'Across the Stream.'

#### MR. GOW.

Mr. Gow continues to show his sympathy with the sorrows of royal exiles by illustrating the ill-starred ventures of Prince Charles Edward in No. 97, the title of which is *Waiting for Prince Charlie*. The scene is laid on the sands of the seashore in very calm grey weather, a sort of white calm pervading the atmosphere and covering the horizon. In the near mid-distance a row-boat with passengers comes fast towards us from a brigantine loitering in the offing and but faintly seen from the land. In front, at the edge of the sea, is a group of horsemen, one of whom leads a horse ready saddled, and hails the boat. It is a spirited and expressive design, which cleverly tells its story; the sea and land are ably painted; and it has a good share of the best French taste of Meissonier's school, extreme deftness and precision of touch, and draughtsmanship which is irreproachable in the horses and men. The tragedy of Napoleon I. is illustrated in the same artist's still more elaborate and much more complex work *On the Way to Exile* (221). It is rather a larger picture than No. 97, but not so distinct and simple, nor quite so compact and homogeneous, for from the nature of the subject its composition is unavoidably somewhat complicated, though not confused. However this may be, there is no doubt that it contains more of the fruits of thought, knowledge, and study than anything which has hitherto come from the same easel. Some of a crowd of men and women are cheering, and some seem to mock the fallen conqueror as he drives through Rochefort. It is, as we read the design, the latter's voices which have provoked Napoleon to thrust his pale face from the window of the berlin, which is closely followed by his faithful generals Lallemand and Becker, capital figures. The melancholy-looking footman in the rumble of the berlin, wearing the green imperial uniform laced with gold, which time and weather have made shabby, is



in harmony with the design, and so are the chasseurs who follow close after Lallemand and Becker, a disorderly body, mounted on tired and rather lean horses. The characteristic qualities of Mr. Gow's technique, which, by the way, have greatly improved of late years, are seen to advantage in this Napoleonic subject; the expression of the Emperor's face, the figures of his followers, and especially of their horses, are all in the artist's best manner. The subject lent itself to the massing of strong colours and deep tones in the groups of travellers and the attendant crowds of the foreground, which stand out distinct from the whites of the houses beyond the bridge. Still the picture as a whole is somewhat hard, and lacks breadth, if not simplicity of effect. At any rate, 'On the Way to Exile' fully deserved the pains and skill expended on it.

MR. WATTS.

As a Retired Academician Mr. Watts has obeyed the rule of the society of which he has long been an ornament by contributing one picture only, *Miss Dorothy E. MacCallum* (216), which we have already briefly mentioned. It is the half-length, life-size figure of a young lady wearing a primrose and rose-coloured dress, which is delightfully harmonized with her pure, brilliant, and yet perfectly solid carnations, the undertones and hues of which are such as few have achieved. The fineness of her animated expression and her graceful and simple demeanour are not to be hastily forgotten.

MR. J. B. BURGESS.

A more than usually prolonged period of weak health, involving intervals of abstinence from work and absence from London, has told against Mr. Burgess's work. *A Mothers' Meeting* (246) is his sole picture of the year, but it is more animated, and its incidents are more diversified, than it is his wont to give us, its subject being the vicar's wife and her daughter holding a mothers' meeting in the large room of an old farmhouse or cottage. The audience comprises some good and appropriate figures, each occupied in her own way, and the whole is an interesting example of the painter's resources, his peculiar turn for quiet humour of a sort, and especially of his characteristic mode of looking at his subjects as well as of painting them.

MR. G. A. STOREY.

The most successful of Mr. Storey's works is *A Fair Musician* (833), painted somewhat in the vein of Metsu. So far as spirit, character, and design go, it is worthy of that master, and Mr. Storey, although no plagiarist, is quite in sympathy with his admirable model. The style of art adopted agrees more completely with that of Eglon van der Neer's pictures than that of Metsu. The pleasing and elegantly dressed young performer is seated at a table, clad in nicely and clearly painted black and pink, and lute in hand. Her fair face, her look of attention, and her graceful and simple pose combine happily with the agreeable coloration of the whole picture, while her costume harmonizes with the light grey-blue screen of the background. *The Daughter of the Regiment* (868) is also prettily painted and sprightly. The most pleasing parts are the fresh face and lively expression of the girl, who is masquerading in her father's regimentals. *Mischief* (203), a portrait of a lady in white satin holding a bow and arrows, is not Mr. Storey's best production, nor is it most characteristic of him. *Summer Days* (891) is more worthy of him, because it is quite in his own vein. It depicts two comely young damsels walking in a sunlit avenue. The red and blue dress striped with silver of one of them and the rose and grey costume of the other are of the modern Watteau type, pleasing and bright, though hardly so brilliant, so delicately or so crisply touched, and so sparkling and gay

as we look for whenever the master of Valenciennes is, however remotely, imitated. The damsel in red and blue holds the blossom of a dandelion run to seed, on blowing which briskly she says, "He loves me! He loves me not!" The expressions and characters of both the maidens are the most appropriate and freshest that Mr. Storey has devised, nor are the figures, faces, and dresses inferior to the best of his work.

MR. DENDY SADLER.

This capital painter of "old-fashioned" English incidents sends two eminently representative examples of his clever designing and firm drawing and handling. One of them, a picture of a bridal party, called *For Weal or Woe* (635), is almost worthy of his best time. It embodies the most pleasing elements of his art and humour. Every part of the old farmhouse garden has obviously been painted from nature with scrupulous care, but the effect of sunlight is less happy than we could wish, the half-tints being a little leathery, and the lights, though brilliant enough for the truth, are opaque and overloaded—so much so, indeed, that they owe much of their success to the remarkably firm, precise touch of the artist. The old and wise mother of the bridegroom makes good comedy, but the bride herself—a charming woman in the quaint attire of the period, including much lace and muslin, a wonderful spoon-bonnet pitched high upon her head, and a long and drooping veil cast about it—is an unhackneyed conception, and besides is very well painted. The other figures in this composition are suited to the occasion. *Nearly Done* (428) is an excellent specimen of that sort of pathetic comedy in which Mr. Sadler takes special delight. The approaching completion of one of our grandmothers' masterpieces of needlework, a most elaborate patchwork quilt of divers coloured silks, and its inspection by an elderly gentlewoman and her daughter, form the subject. Except that it is a little leathery, opaque, and hard, while its bright tints are needlessly isolated, so that the colour-scheme lacks simplicity, homogeneity, and, above all, breadth, massing, and softness, this is a very good specimen of its class. Those who admire artistic handicraft pure and simple will do well to study the precision and delicate yet laborious handling of the furniture, to say nothing of the younger lady's rose-coloured ribbons and lace cape. The technical qualities, good and less good, of this picture are the same as those of similar works of Mr. Sadler's. No painter of *genre* has taken more pains to deserve success, or been more happy in winning it.

A group of the best land and sea pieces in the exhibition may well come next in these notes, and be followed by remarks on some of the best portraits we have yet seen. Among the sea painters of our time few hold so honourable a place as Mr. John Brett, and, accordingly, we venture to put him first before the reader.

MR. JOHN BRETT.

The distinguished artist who began to exhibit at the Academy more than forty years ago is exceptionally well represented this year, for his subjects are much more attractive and impressive than usual. He has painted a powerful coast piece in *Castel Moel, Isle of Skye* (123), a wide, far-reaching panorama of a turbulent sea, and, hanging over it, huge masses of dense grey clouds which nearly conceal the firmament, and, so closely are they driven together, show only their own white sides and vast and dark level bases. The vigour of the gale, which is rapidly rising to a tempest, is so happily rendered that the visitor may be excused for thinking he is witnessing it all from the deck of the painter's yacht, that point of vantage of which he has made such admirable use. An equally brilliant and solidly painted picture

impressively represents *The South Stack Light-house, the Wind athwart the Tide* (384), as seen from the sea during a late autumnal evening, when the lower clouds glow in various hues, and a line of gigantic cliffs near to us shares the sullen splendour which dies away as it extends to the left and right. The impressiveness of the scene is enhanced by the hugeness of the masses of dark ashy and almost black clouds which, drifting landwards, cling to the summits of the hills that rise from the edges of the lofty cliffs; in the very heart of the gloom a pale flash of light half reveals a solitary white building in the mid-distance, while, nearer at hand, the slender tower and walls of the famous beacon catch the brightest lustre of the view, and thus stand out conspicuous. At the foot of the rock a little vessel scudding before the wind indicates clearly enough the painter's sympathetic handling. She is rushing from the darker sea into that pallid emerald gleam which lies before her and athwart the mysterious distance. The painter has been more than usually fortunate and self-exacting in giving us so much of the fury of the water in front as to rivet our attention on its deep glassy green, its crests of foam, its hollows charged with wan and dark reflections, and that look of motion which is an essential element of his success. Nor is the distant horizon, where what remains of a stormy day fades into an ominous twilight, and a brooding darkness closes the scene, the least of the poetic elements in one of the artist's best works, a sort of antithesis to 'Britannia's Realm.'

MR. W. L. WYLLIE.

Mr. W. L. Wyllie's contributions to the Academy are three, and, like Mr. Brett's, they are all of them coast pieces of great strength and brilliancy, as naturalistic in their way as Mr. Hook's, and yet entirely different from either, although they combine many of the merits of both these artists. Each of the three excels in representing light, colour, and the motion of the sea and clouds. The most ambitious of the group now before us is *The Winding Medway* (263), a fine and very expansive view from a somewhat elevated point over the Medway in the Rochester region, where the rich green meadows, well painted and full of colour, extend from our feet, so that we look beyond the autumnal trees upon a watery plain that is illuminated by grey and shining silvery light of a hundred finely harmonized tints, handled with such skill that it seems to be, as in nature, perfectly level. This space reflects a world of low clouds and a sky that appears to grow paler with the omens of impending rain. In the distance we see through the vapour to the remote shore crowded with groups of trees and buildings, and the air there is interspersed with wreaths of steam and sullen bars of smoke. It is rendered in the painter's broad, harmonious, and delicate manner. *Barry Docks* (695) represents a very different subject, yet it is treated with equal skill. A crowd of steamers are gathered in the harbour and at the quay, and they are busily discharging their cargoes by means of the overhead cranes and derricks. Hasty jets of steam and slower clouds of smoke stand out distinct against the pure blue sky. In the stream, grouped in a dark mass upon the shining water, more steamers wait their turn to be loaded or unloaded. In less energetic and appreciative hands such a subject as this might become a mere illustration or a diagram; but Mr. Wyllie has made 'Barry Docks' picturesque and full of expression by the vigour of his conception. The great steamship, the *Dungarvan Castle*, bears her name rightly in Mr. Wyllie's beautifully drawn and modelled portrait of her at full length, the dark grey iron bulk of her hull being most elegant in itself, as she makes her

way swiftly, steadily, and—despite her great weight—buoyantly upon the sea. She yields slightly to the constant pressure of the gale, although her yards are pointed towards the wind. The portrait is admirably expressive, and like all the painter's likenesses of ships, which he generally takes from a near point of view, spontaneous and complete. It is this spontaneity which adds so greatly to the charm of the artist's sea and sky painting. The picture is called *The Liner's Escort* (1186). No one who looks at this capital example of a very unusual sort of art will soon forget the *finesse* and learning of its drawing. Doubtless this is, as such, the most brilliant sea piece in the Academy, but, of course, neither Mr. Hook nor Mr. Brett has this year aimed at brilliancy pure and simple.

MR. H. W. B. DAVIS.

This Academician takes us from the wild Atlantic to the sunlit hills and streams of Wales. We may mention first *The Banks of the Upper Wye* (602), in which the spectator views the sunny stream from among the shadows of the boughs of some beeches grouped close to its nearer bank. In these shadows are a cow and calf, capably drawn and painted, which have come to drink. On the further surface of the river reflections of the blue sky and gleams from the hillsides are happily represented. The effect of the light is as praiseworthy as it is solidly painted throughout: bright as it is, it is not deficient in breadth. The second picture in our notes is well qualified to illustrate its motto from Milton, "Song, on a May morning," and its title *Flower May* (240). The subject is a huge and ancient thorn, thickly laden with blossoms whose perfect whiteness the sunlight makes brighter; a cow and some sheep are grouped, partly in and partly without the deep blue sun-shadows which are cast among the boughs round the tree. The clearness of these shadows proves the painter's skill no less than the brightness and purity of the atmosphere between us and the distant purplish hills. The picture is one of the most effective and solidly painted which the year has brought us.

MR. DAVID MURRAY.

The merits of Mr. Murray's art are greater than they seem at first sight. Each of his four large pictures now in view is intensely fresh and like nature, but, although quite as effective and truthful as any of its forerunners, is, we are bound to say, not so searchingly finished as usual. Hampstead, long the haunt of Constable, Varley, and Linnell, has found such favour in Mr. Murray's eyes that of his four pictures this year three of them record his impressions of the beauty which has suffered so much through "improvements" and smoke. The first of the three is named *Hampstead, the Firs* by "*The Spaniards*" (411). The well-known tavern is seen under the boughs of some dark pines and between their ruddy stems, now become purplish in the deepening twilight which imparts to the scene a dignity and pathos; some sheep are gathered in the gloom of the trees; there is a rosy flush on the highest clouds. The solemnity obtained by these means is an unusual element for the artist to employ. The next work of this group is called *Hampstead's Happy Heath* (640), whence we look from the height over the undulating foreground; a red-coated pensioner is a telling feature of the chromatic scheme, which as a whole is very successful. Looking beyond these from the much-worn sward of the foreground to the distance of the smoke-laden horizon, we enjoy the harmonies of the pervading light, colour, and tone in the expansive and sunny atmosphere. The last of the four pictures is *Hampstead, from the Viaduct* (30), comprising a pond and a deep gully which are spanned by the well-known bridge; beyond it St. Mary's spire

risers above the trees which gather thickly about it. The summer air, dimmed partly by smoke, partly by mist, has been used with great pictorial effect to give a certain opalescence Mr. Murray knows how to make the most of, and the beauty of the result is equal to its delicacy. Indeed, it suggests Constable's work in the same region. Notable points in *Deeside* (476) are the surface of the stream, which reflects the blue of the sky, and the sunny road flecked with shadows at its side. The picture is a capital study of late autumnal sunlight at its brightest, from the road in the front strewn with ruddy leaves to the high bank beyond the river, covered with a foliage which includes some boughs which have not lost their green.

MR. CHARLIE W. WYLLIE.

This sympathetic and delicate-handed delineator of quaint old-fashioned country towns and picturesque river-banks contributes to this exhibition a beautiful study (1047) of pearly light, opalescent and soft herbage gone to seed, and a wide rising field, on the higher ridge of which farm people are busily piling a monstrous rick. A paradise of wild flowers occupies the foreground, and consists of poppies and daisies in multitudes; beautifully painted clumps of the taller stalks of brown seedlings dry in the sun, and grass turned grey shines like silver in the autumnal heat of a sultry sky laden with vapours. The whole picture is delightfully soft, harmonious, and English, and deserves the place of honour which has been awarded to it in the gallery.

#### THE NEW GALLERY.

(First Notice.)

THIS exhibition is of about the same importance as its forerunners; it is, indeed, probably better than the average of them, but not much better. It is more enjoyable than many, simply on account of the absence of a certain class of extravagances which were sometimes met with in this gallery, and made the visitor wonder why they were admitted to a place which professes to be a centre of culture and educated art.

Mr. Watts deserves a place of honour such as has been awarded to his *Paris on Ida* (No. 106), a full-length figure kneeling on the mountain-top and turning his gaze upwards. The execution, tones, and colours are choice, and the conception of the subject, though not too masculine, or at least robust, is appropriate and graceful. 'Paris on Ida,' as a Watts must needs be, is grand in many ways and perfectly in harmony with itself. More interesting, and therefore more welcome, on personal as well as pictorial grounds, is the painter's bust portrait, in profile and at life size, of *Mrs. G. F. Watts* (140), which, though it lacks fibre, is an excellent likeness, painted with all the sympathy due to the master's wife. She could not wish for more. — *Mariana in the South* (163), Mr. J. W. Waterhouse's sole contribution, may be praised for a choicer surface and more finish than are usual with him. The design seems, however, not to have enough of that inspiring and romantic force which alone succeeds in suggesting the subject to us; the "long-continued yearning of her love" ought, it seems to us, to be manifest in every feature, limb, and movement of the damsel; but in her countenance there seems little that is romantic and not much that is more than commonly good-looking, much less handsome. Nor is there any of that mystery that the theme suggests in other parts of the picture, while the type of *Mariana's* face is neither more nor less than that of a model Mr. Waterhouse has too long relied on. Still, putting aside such considerations, we are bound to admire and fully praise the technique of most of this picture.

Mr. G. Wetherbee's *With Pipe and Dance* (215) is a lovely piece, a large landscape of the

quasi-classic order in which Corot in our day has reigned supreme, and yet not so like his work as to be a plagiarist. It depicts, with choiceness of style and taste in colour, tone, and all the finer harmonies painters delight in, a wide and level landscape of a heath between a halcyon sea and a still and shining pool, and in the foreground a young girl clad in white is dancing, with superabundant joy in life and natural grace, to the piping of a young shepherd. The more distant landscape is like a glimpse of that Arcady Keats dreamed about, but, of course, never saw in nature or in art, although his visions had so much of solidity that he would have thanked Mr. Wetherbee for realizing them thus fully, gracefully, and sympathetically. *Dawn the Rosy-Fingered* (201) is another charming piece of Mr. Wetherbee's, and deserves the attention his larger picture is sure to command. Possessing less of a subject other than that which is wholly poetic and artistic, it is not less lovely in its way.

The largest subject picture here comes from Mr. A. T. Nowell, to whom we have never before been indebted for anything half so accomplished. We have, in fact, had works of his which were much the reverse of this. We are, therefore, perhaps grateful in excess of its merits for his life-size figures in *The Expulsion from Eden* (254), where, if the Archangel and his attendants were a little less genteel, there would be nothing to challenge. There is nothing particularly like our notions of the Garden of Eden in Mr. Nowell's background of trees, which nevertheless suit his comely and well-drawn and ably painted figures of Adam and Eve, who are consciously naked, while the gracious-looking angels who stand on guard about the gate are gorgeously clad, and their only expression is that of pity for the weeping culprits who pass away before them. We gladly praise the excellent draughtsmanship of these figures as well as the rich and strong carnations of the nudities and the harmony and love of grace which the whole picture affirms. It is not given to every artist to work in such a scholarly manner when life-size figures, and above all nudities, are in question. Another picture here excels 'The Expulsion from Eden' in this respect; what the work mostly lacks is, not commendable technical qualities, but more vigour of conception and a more animated design. Mere learning and care, accomplishments and a refined sense of beauty, are not nearly sufficient to do justice to so grand a theme; but Mr. Nowell's training and powers are, of course, quite equal to a less ambitious and impressive subject.

The subject of *The Vampire* (15) has taxed the resources and invention of Mr. P. Burne-Jones to the utmost, and, indeed, the result of his studies does not quite equal our hopes. The scene is a moonlit room, where the victim of the vampire, a stalwart young man, who is either dead, dying, or in a trance of terror, lies supine on his bed; upon his uncovered breast is the red mark of the monster's fatal caress, and she, in the shape of a wan, demon-like woman, sits at his side, and looks as if her lips had just parted from their horrid work. So far this is an easily understood illustration of what are, after all, but the externals of the ghastly legend, and there is nothing in the design or the picture as such which adds to its horror. What we see is doubtless suitable enough to the tale, but we are unable to discover signs of deeper insight at work to raise the picture far above the level of an illustration in the common sense of that term. On the other hand, let us praise the good judgment which selected this cold and wan moonlight as the effect best suited to the theme, the skill which enabled Mr. Burne-Jones to paint it so well; also let us commend to students the simplicity of the design, which contains no extraneous and unnecessary features, nor any excess of details, incidents, and circumstances. The livid greyness and the olive pallor of the woman are exactly what they ought



to be. The artist's technique is evidently rapidly improving, so that it is easy for us to see how much better 'The Vampire' is painted than any of his pictures which have preceded it. Mr. Rudyard Kipling's lines, 'For the Picture,' which are printed in the Catalogue under its name, may have a very remote and quite indirect connexion with the vampire legend, and be a sort of allegory unattached, but that is as much as can be said of them. On the whole, Mr. Burne-Jones's graceful and modest little picture *Beside a Summer Sea* (24) is more thoroughly satisfactory. It is practically a study in grace, delicate forms, an elegant pose, and choice as well as reticent colours. This is all; there is no other subject than beauty to be taken account of here, but that is enough, and more than enough, to charm us.

Quite another sort of subject, mood, and method is apparent in Mr. A. F. Hughes's *Lesson in Arcadia* (22), with the motto

To speak of Perdita, now grown in grace  
Equal with wondering.

The motto, it is true, hints at more graces and nymph-like beauty than the comely damsel who reclines on the sward before us can boast of. In spite of this she is charming; her face and air are really pretty, while the sweetness of the picture throughout delights us; it could, indeed, hardly be more pleasing, more of an idyl in paint; the very light is almost Arcadian, and the coloration is such as would give pleasure to Stothard, who, if any Englishman knew of it, was a lifelong sojourner in such an Arcadia as Mr. Hughes has depicted.—Far away again from its forerunner here is the theme of Mr. A. Lemon's *Strange Sails* (53), a painterly but spirited illustration of a subject which is quite new in itself, although it belongs to a class (much better known and appreciated in Paris than in London) which the artist has often selected before. The scene is a sandy dune overgrown with rushes, where two ancient Britons (!), mounted on horses as unkempt as themselves, look out upon the sea in alarm at the approach of a group of galleys with red and white sails. Small as this example is, it is quite first-rate so far as it goes.—Sir E. Burne-Jones's large allegory *The Pilgrim of Love* (134) was described in these columns some weeks back, so further notice of it may be deferred for the present.

#### VITRUVIANA.

University of Edinburgh.

THE notion that "Vitruvius" is a forgery, like the kindred theory that Pausanias wrote his peregrination of Greece without quitting his own library at home, reappears from time to time in learned writings. The view of Schultz that it was a figment of the tenth century is disposed of by the fact that the MSS. of the work go back to the ninth. The recent ascription of it to the third or fourth century A.D., mentioned by Prof. Aitchison in your issue of April 17th, may have some linguistic support, but runs counter to the internal evidences supplied by the matter of the work. That there was a Roman Vitruvius versed in architectural matters seems clear from the mention of him by Frontinus ('De Aqued.' 25) in the first, and by Sidonius Apollinaris ('Ep.' iv. 3) in the fifth century. What this real Vitruvius wrote may have perished, and a forger of the third or fourth century may conceivably have published his lucubrations under the honoured name. He must have been a forger of phenomenal skill, for as a fact the matter of "Vitruvius" agrees exactly with the account the writer gives of himself, and with the casual indications of date occurring in the treatise. This, assuming it to be genuine, appears to have been compiled earlier than the time of Augustus, and to have been published when that ruler was already busily engaged in his great public works. The practice it presupposes, and the character of the monuments referred to, both correspond to

the last age of the Republic rather than to that of the early Empire, and Vitruvius does not write about Roman architecture as we know it, as a system depending on the forms, materials, and processes which only came in with the Empire. That a forger of a later time would have let no word escape him to betray his acquaintance with the characteristic productions of the Imperial period is extremely improbable, and this consideration will outweigh a good many scruples based on the language of the work. Thus the general descriptions of towns and buildings in Vitruvius do not apply to the time of the Cæsars, but correspond to the simpler arrangements of the provincial Greek and Italian cities of about B.C. 100. The Forum is still the place for shows and gladiatorial contests (v. 1, 1; x. Pref.). The author knows of one stone theatre at Rome—that of Pompeius (iii. 2, 2); but the normal material in his eyes is still wood (v. 6, 7).

He seems to have known no other kind of bathing establishment than the modest *balnea*, of which an example survives in the smaller baths at Pompeii, of a date about B.C. 70. The characteristic features of the later Roman *Thermæ*, the walks, the racing and exercise grounds, the alcoves, the porticoes, are indeed described in the 'De Architecturâ,' but in connexion with the Greek *Palastra*, an institution which the author expressly says was not in fashion in Italy (v. 11, 1). The Imperial *Thermæ* were a combination of the *balnea*, or baths proper, with the open-air attractions of the Greek *Palastra*. Of this combination Vitruvius seems to know nothing, but could a writer of the third or fourth century have dealt with the subject without betraying a knowledge of the *Thermæ* in their established Imperial form? The great Imperial structures depended essentially on the use of concrete, made with the volcanic earth or "pozzolana" of the Roman Campagna. Vitruvius is acquainted with the excellent qualities of this material, but only knows it as found near Cumæ and Baia, and around Mount Vesuvius, of any recent activity of which as a volcano he is unaware (ii. 6, 1; v. 12, 2). The inference is that the pozzolana deposits near Rome had, at the time of his writing, not been tapped. He makes no mention of the practice of veneering a brick and concrete structure with marble, which became so characteristic a feature of Roman Imperial decoration. To him this use of marble is still an outland fashion, only known in Italy as imitated in painting by the mural decorator (vii. 5, 1).

If it is answered to all this that the later forger was careful only to copy from documents belonging to the age of the author whose personality he assumed, it comes to be a case of the old jest over again, and the 'De Architecturâ' is to be ascribed not to Vitruvius, but to another writer of the same name. The point of importance for the student of ancient art is to know that the treatise is one of solid practical value, giving the ideas and the technique of a definite period, and written by those actually experienced in the materials and processes described. That this is the case no careful reader can doubt. Some of the technical descriptions in Vitruvius, notably that about plaster work and the fresco painting that completed it (vii. ch. 2 to 7), are among the most interesting pieces of the kind in artistic literature, and certainly were not the work of a mere *littérateur*.

G. BALDWIN BROWN.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 27th ult. the following engravings: After Sir E. Landseer, Dignity and Impudence, by T. Landseer, 30l. After J. Constable, Salisbury Cathedral, by D. Lucas, 35l.; The Lock and The Cornfield, by D. Lucas, 134l.; The English Landscape, by D. Lucas, 61l. After T. Lawrence by S. Cousins, Miss Julia Peel, 36l.; Countess

Grosvenor, 25l.; Master Lambton, 55l.; Countess Gower and Child, 48l. After Sir J. Reynolds, Mrs. Braddyll, by S. Cousins, 35l. After J. L. E. Meissonier, La Partie Perdue, by F. Bracquemond, 29l.; Portrait of the Sergeant, by J. Jacquet, 35l.; Le Guide, by A. Jacquet, 25l.; '1806,' by J. Jacquet, 40l.; '1807,' by J. Jacquet, 68l.; Les Bons Amis, by A. Blanchard, 29l.; The Chess Players, by A. Blanchard, 29l.; La Rixe, by F. Bracquemond, 115l.; '1814,' by J. Jacquet, 115l. After Sir E. Landseer, Night, and Morning, by T. Landseer, 36l.; Spaniel and Pheasant, and Retriever and Woodcock, by T. Landseer, 42l.; Odin, by T. Landseer, 33l.; Hafed, by C. G. Lewis, 27l.; Hunters at Grass, by C. G. Lewis, 73l.; The Monarch of the Glen, by T. Landseer, 57l.; The Stag at Bay, by T. Landseer, 65l.

#### Fine-Art Gossip.

A SECOND edition of Lord Leighton's 'Address to the Students of the Academy' is coming, edited by his sister, Mrs. Sutherland Orr, who has written a preface and added a much needed table of contents.

It will be good news for all admirers of his art that Mr. Jan van Beers has issued invitations to a private view of an exhibition of his paintings to-day (Saturday) at the Fine-Art Society's gallery.—For the same day private views of works by Madame Bries and Miss M. Earl are appointed to occur in the Graves Galleries, Pall Mall. The public may go to both these exhibitions on Monday next.

THE second number of the *Annual* of the British School in Athens, covering the session 1895-6, is now nearly ready for issue to subscribers, and on this occasion a limited number will be also offered to the public through Messrs. Macmillan. Besides the usual reports by the Director and students of the School on the work of the session, including some of the results of the excavations in Melos, the volume will contain the following special contributions: 'The Campaign of Artemisium and Thermopylae,' by Prof. J. B. Bury; 'A Visit to Cyrene in 1895,' by Mr. Herbert Weld-Blundell; 'Lesbos,' by Mr. W. H. D. Rouse; and 'Goulas: the City of Zeus,' by Mr. Arthur J. Evans.

THE exhibition of Alpine drawings and paintings at the Alpine Club opens on Monday and will close on June 2nd.

ON October 3rd last, while reviewing the latest of the numerous lives of the graceless George Morland, we remarked (p. 455, col. 3) that his biographer had failed to discover the painter's birthplace, which we may take for granted was the home of Henry R. Morland, his father. When his celebrated son was born, viz., on the 26th of June, 1763, he was, according to the catalogues of exhibitions, living in the Haymarket. Quite recently, while inquiring into another subject, we have found in the catalogue of the Society of Artists' Exhibition in Spring Gardens, 1765: "Mr. Moreland, Three Doors below the Opera House, in the Haymarket. 86. A Servant with a candle, in crayons. 87. The general post, ditto." George Morland was then two years old. The Opera House was, of course, that built by Vanbrugh, opened in 1705, and burnt down in June, 1789. Less than a year afterwards the second Opera House, designed by Novosielski, was begun, and continued to exist until a few years since. "Three Doors below" the older building meant, it is manifest, in a southern direction, i.e., nearer Pall Mall, and close to the spot where

Long Tom Thynne, of Longleat Hall,

was murdered in February, 1682. The enlargement of the site of Vanbrugh's building, including as it did the whole space between Charles Street and Pall Mall, and the formation of the well-known Opera Colonnade, necessitated the demolition of Henry Morland's house, in which he lived until he went

to occupy in Leicester Fields that mansion which he sold to Sir Joshua Reynolds, and now tenanted by Messrs. Puttick & Simpson.

On the 23rd ult. there were sold in Paris 'Le Petit Pêcheur,' by Corot, for 11,900fr., and, for 14,200fr., 'Les Bords de l'Oise,' by C. F. Daubigny.

KARL VON LÜTZOW, who has held the Chair of Art-History in the Academy of Vienna for so many years, died in that city on April 22nd. He was born at Göttingen on Christmas Day, 1832, and was educated at the University there, devoting himself to philosophical and archaeological studies, which he afterwards continued at Munich, and later at Berlin. He co-operated with Lübke in the production of the second and third editions of the 'Denkmäler der Kunst,' and after Lübke's death he published, about two years ago, as sole editor, the seventh and latest edition. For some time he was teacher of art-history at Munich, but in 1863 was called to Vienna, where he remained until his death. In 1877 he published a history of the Vienna Academy, and in 1891 his history of German copperplate and wood engraving. He was also the founder of the *Zeitschrift für bildende Kunst*.

## MUSIC

### THE WEEK.

THEATRE ROYAL, MANCHESTER.—The Royal Carl Rosa Opera Company: Production in English of Puccini's 'La Bohème.'

QUEEN'S HALL.—Symphony Concerts.

CRYSTAL PALACE.—Mr. Mann's Benefit Concert.

WHEN Signor Puccini's opera 'Manon Lescaut' was performed, for the first time in London, on the opening night of the Covent Garden summer season in 1894 (*Athen.* No. 3473), we were compelled to speak somewhat harshly of the disjointed and generally clumsy libretto, while according praise to the composer for his mingled eclecticism and originality. Both qualities may again be noted in the work heard, for the first time in England, at Manchester on Thursday last week. If 'Manon Lescaut' displayed rich promise, 'La Bohème,' to be known in English as 'The Bohemians,' may be described as a masterpiece. The French predilections of Puccini were strongly apparent in the earlier work, and they have not altogether disappeared, though they are not so prominent in the new score, distinctly Parisian as the subject treated by Henri Murger may be. There is not much difference between Bohemianism in the thirties of this century and in the present day, nor is smug "respectability" much improved. It cannot be denied that the first three acts of Signori Giuseppe Giacosa and Luigi Illica's book, founded, or rather suggested, by Murger's description of Bohemian life, are not exactly pleasant. Rudolph the poet, Marcel the painter, Schaunard the musician, and Colline the philosopher may be types of humanity, but clearly not in a lofty stage. With them are mingled Mimi, a timid and sweet girl, but certainly not a paragon of virtue, and Musetta, a soubrette of a far more brazen type. The scenes of what may be termed domestic Bohemian life as well as those in the Latin Quarter and the outer boulevards of Paris are vividly sketched; and the last act—in which Mimi dies prettily, and every one of the characters affords evidence that there may be more than a trace of good in things which appear to be mainly evil—is as touching as anything that has ever been

witnessed on the lyric stage. It should be said that the English version of the libretto is a joint affair, the late Mr. William Grist having written the translation of the first and second acts, and Mr. Percy Pinkerton that of the third and fourth. Although it cannot be said that either of the adapters has been altogether happy in diction, they have both succeeded in preserving much of the spirit of the original, and thanks to the admirable stage management of Messrs. H. Brooklyn and R. Brennan, Murger's ideas were well reflected.

Turning to the consideration of the music, we have first to note that Signor Puccini displays the same spirit of eclecticism that he did in 'Manon Lescaut,' but with greater freedom, that is to say with more breadth in dealing with each style of musical penmanship. Again, we have much that reflects the style of modern French composers, much that suggests Wagnerian influences in the freedom of the voice parts in concerted movements, and over all Italian warmth and colouring, whether in the illustrations of typical Bohemian life or in the pathos of love and death. It need scarcely be said that the score runs on freely, and is not cut up into formal numbers as in the effete school of Italian opera. But for this reason it practically defies analysis in comprehensible language; and we may add that some of the English is not immaculate. We have "Paris chimneys rise," "Not a morsel he gets," "Od-ess of Passion," and other such like anachronisms. But we forget these in the glow of the music, which goes on increasing in intensity until the end. The Wagnerian system of leading themes is employed, but only to a limited extent, and the greatest effect is won in the *ensembles*, such as the first episode of a love nature that closes the first act, the splendid *finale* of the third act, and nearly the whole of the fourth. With respect to the close of 'The Bohemians,' as we are expected to term Puccini's latest effort for the present, it may safely be asserted that nothing finer in the way of a tragic catastrophe has been presented since Gounod wrote his very French edition of 'Faust.' The close, marked *pppp*, after a series of discords in *c* sharp minor, is almost tear-compelling. We have little but praise for the initial English performance at Manchester last week. Mr. Robert Cunningham, who was underlined for the part of Rudolph, the leading spirit of the Bohemians, was unfortunately very hoarse, but he struggled on gallantly, and sang better towards the end than at first. Miss Alice Esty was delightful in appearance, vocally, and dramatically as Mimi; and Miss Bessie Macdonald improved on all her previous efforts as Musetta. Mr. William Paul, Mr. Charles Tilbury, and Mr. A. S. Winckworth were among those who rendered excellent service; and the orchestra and chorus under the direction of Mr. Claude Jaquinot left little, if any, cause for complaint. The presentation of the opera in London next autumn is certain to meet with favour.

It was, of course, fitting that as early as possible "In Memoriam" concerts should be given in honour of the late Johannes Brahms, and due tribute was paid to the genius of the deceased master at the first of the new series of Mr. Robert Newman's

Symphony Concerts last Saturday afternoon. The selection was perhaps as judicious as it could well be in an orchestral programme, for it included the melodious Symphony in *D*, No. 2, the 'Tragic' and 'Academic' overtures, two of the Hungarian Dances as orchestrated by Albert Parlow, and five *Lieder*. All the instrumental items were superbly given by Mr. Henry Wood's orchestra, and the songs were most intelligently rendered by Madame Blanche Marchesi, though she would do well not to force her not too sympathetic voice in *forte* passages.

The annual benefit concert of Mr. August Manns at the Crystal Palace was very well attended, and with this performance the Saturday concerts at Sydenham came to an end until the autumn. The orchestra was increased to a hundred performers, and very fine interpretations were secured of Schumann's Symphony in *D* minor, known as No. 4, Brahms's 'Song of Destiny,' and Beethoven's 'Leonora' Overture, No. 3. Mr. Herbert Bunning's new overture, denominated 'The Mistral,' is programme music, and that of the most pronounced type. It is suggestive of various ideas connected with the epoch of the troubadours, and the themes are characterized by charm and variety. The piece is unquestionably effective, and the young and clever composer was cordially applauded. The interpretation of Mendelssohn's Violin Concerto by Miss Maud MacCarthy was simply an astounding display of precocious talent. The child is said to be only in her fourteenth year, and such mastery over the work did she evince that Mr. Manns was almost overcome with emotion. Madame Albani contributed strangely contrasted vocal items by Donizetti and Wagner in her most effective manner.

### Musical Gossip.

THE second pianoforte recital of *ensemble* music, held by Messrs. Ross and Moore at St. James's Hall on Tuesday afternoon, was no less successful than the first. The two artists, who understand each other's intentions exactly, played a Sonata in *D* by Mozart, Schumann's Theme with Variations in *B* flat, Op. 46, and various items by Chopin, Liszt, Rubinstein, and other composers with a measure of accuracy that was at times almost astounding. Mrs. Hutchinson contributed songs by Brahms, Durand, and J. J. Rousseau in acceptable style.

THE Walenn Chamber Concerts came to a conclusion for the present season at the Queen's Hall on Tuesday evening. The clever young composer Eduard Schütt, Russian by birth, was represented by a Pianoforte Trio in *E* minor, Op. 51. It is a fresh and piquant work, and it was crisply interpreted by Miss Maude Rihill and Messrs. Gerald and Herbert Walenn. The miscellaneous instrumental and vocal selection was well rendered by all concerned, including the artists named, Miss Dorothea Walenn, Miss Esther Palliser, and Mr. Arthur Walenn.

SIR ALEXANDER MACKENZIE's comic opera 'His Majesty' has finished its somewhat brief career at the Savoy Theatre; but we are informed that the Scottish composer will contribute the music of another work for the same house in due course.

MANY will regret to learn the death of Mr. Ernest Lockwood, the highly esteemed harpist, which occurred on Wednesday last week. Mr. Lockwood had attained his fifty-seventh year, and was a valued artist in most of our principal orchestras.



JOHANNES BRAHMS is said to have made the following statement in a letter to a music publisher at Berlin: "I do not owe any one a single penny, but other people owe me large amounts. I release them, however, of all obligations towards me after my death." It is also reported that the composer has left a fortune amounting to 285,000 marks, and that among his musical remains there are only a few songs and a Protestant Choralbuch.

THE Mozart Society will resume its operations in November next, and the programmes will include some novelties which should command attention.

THE tickets for the forthcoming Wagner Festival at Bayreuth are selling very rapidly, and over 16,000, has already been taken.

#### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| Scv.   | Orchestral Concert, 3.30, Queen's Hall.   |
| Mon.   | National Sunday League Concert, 7, Queen's Hall.  |
|        | Bohemian Quartet Concert, 3, St. James's Hall.  |
|        | Miss Evelyn Ward and Mr. Owen Morgan's Concert, 3, Queen's Hall.  |
|        | Mr. Carl Ambruster's 'Parafal' Lecture, 3, King's College.  |
|        | Miss Moller's Concert, 8, Queen's Small Hall.   |
|        | Miss Greta Williams's Concert, 8, Kensington Town Hall.   |
| Thurs. | Mr. F. Lamond's Pianoforte Recital, 3, 85, James's Hall.  |
|        | Highbury Philharmonic Society, Rossini's 'Stabat Mater' and Selection from Gounod's 'La Reine de Saba,' 8, Highbury Athenæum. |
|        | Herr Hylstedt's Orchestral and Choral Concert, 8, St. James's Hall.   |
|        | Miss Violet Defries's Recital, 8.30, Steinway Hall.   |
| Wed.   | Miss Spiller's Violin Recital, 3, Queen's Small Hall.   |
|        | Royal Engineers' Orchestral Concert, 3, Queen's Small Hall.   |
|        | Philharmonic Concert, 8, Queen's Hall.  |
|        | Miss A. Hart's Concert, 8, Queen's Small Hall.  |
| Thurs. | Señor Esposito's Concert, 8, St. James's Hall.  |
|        | Miss Sarah Fenning's Concert, 8, Queen's Small Hall.  |
|        | Royal Choral Society, Queen's Commemoration Concert, 8, Albert Hall.  |
|        | Miss Lily Heale and Miss Constance Leslie's Concert, 8, Steinway Hall.  |
|        | The Strolling Players' Orchestral Society's Concert, 8.30, Queen's Hall.  |
| Fri.   | Miss Beata Francis's Concert, 3, Albert Hall (West Theatre).  |
|        | Mr. Clyde Twelvemore's First Violoncello Recital, 3, Steinway Hall.   |
|        | Mr. George A. Clinton's Chamber Concert, 8, Queen's Small Hall.   |
|        | Mr. Isidor Cohn's Trio Concert, 8, Steinway Hall.   |
| Sat.   | Herr Otto Hegner's Pianoforte Recital, 3, St. James's Hall.   |
|        | Queen's Hall Symphony Concert, 3.   |
|        | Miss Kate Goodwin's Concert, 3, Queen's Hall.   |

#### DRAMA

##### THE WEEK.

STRAND.—'Dr. Johnson,' a Play in One Act. By Leo Trevor.

HER MAJESTY'S.—Opening.

"A DRAMATIC episode in one act" is the description afforded of 'Dr. Johnson,' Mr. Leo Trevor's little play produced on Friday in last week at the Strand. Not at all a bad piece of work is this trifle, against which nothing is to be urged except that it takes away light-heartedly the character of Boswell's cousin and wife, who, besides being, as Boswell says, "a true Montgomerie," was a very chaste and faithful spouse. That she did not love Johnson is known, and Johnson himself was acute enough to detect the fact, though while he was her guest she "paid him the most assiduous and respectful attention." Again and again he banters her upon her delight in seeing him go, and declares that he loves her none the less, and that he could wish to visit her again in order to give her the renewed pleasure of his departure. She was naturally disgusted with "his irregular hours and uncouth habits, such as turning the candles with their heads downwards when they did not burn bright enough, and letting the wax drop upon the carpet." Very far from sharing her husband's enthusiasm was she, and she told the devoted Boswell to his face that she had seen many a bear led by a man, but had not previously seen "a man led by a bear." It is during Johnson's visit to Boswell in Edinburgh that the action of Mr. Trevor's play is laid. The Doctor acts up to the character assigned him, as dirty, slovenly, snuffy, loud-voiced, and assertive; and, if he does not spill the wax of the

candles on the floor, extinguishes the lights on the furniture. Mrs. Boswell is, however, anything but "assiduous and respectful," and gives the Doctor "a piece of her mind" with as much outspokenness as if he had been her husband instead of her guest. Quite pardonable is all this; and though there is a touch of caricature in the presentation of life under the Boswell roof, there is also a good deal that is lifelike and vivacious. Mr. Trevor, however, paints Mrs. Boswell as so jealous of the influence of Johnson over her spouse as to be on the point of eloping with her cousin and former lover, a young captain of foot. It is surely a serious matter to blast thus the character of an irreproachable Scottish matron. Fortunately Johnson, by a very familiar and conventional device, surprises the secret of the lovers, if such they are. He persuades Mrs. Boswell that her suspicions concerning her husband are baseless, and that James occupies his leisure hours in writing poems to his beloved Margaret; then, taking the lady's place, he meets the captain, and ultimately convinces him that his duty as a gallant and honourable man is to depart. The serious interest in this is poor, and the piece is lacking in grip. It is, nevertheless, written with some spirit, and has abundance of colour. Mr. Arthur Bouchier gives a gruff and recognizable portrait of the Doctor, and is seen to genuine advantage. Boswell appears as a very grotesque and comical character, but Mrs. Boswell and her soldier lover are rather tamely presented.

Her Majesty's was duly opened on Wednesday by Mr. Tree in presence of a large and brilliant audience. It is a handsome and commodious house, and constitutes a pleasant addition to the long list of West-End theatres. A recitation by Mrs. Tree of an occasional address by the Laureate formed the inaugural ceremony. 'God save the Queen' was then duly sung, and the occasion wound up with an address by Mr. Tree. The opening piece consisted of Mr. Gilbert Parker's adaptation of his Franco-Canadian novel 'The Seats of the Mighty,' which is new to England, but has been seen more than once in America. To the performance of this piece we shall recur.

TO CORRESPONDENTS.—W. M. A.—H. E. C.—M. M.—received.

No notice can be taken of anonymous communications.

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